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'Simon Boccanegra' Opens Metropolitan Season

Wide World
Giovanni Martinelli as Gabriele AdornoWide World
Edward Johnson, General Manager, Congratulates
Elisabeth Rethberg, the AmeliaLawrence Tibbett in the
Title RoleWide World
Ezio Pinza as Fiesco

By FRANCES Q. EATON

AS the Metropolitan Opera's golden curtains opened to reveal the Genoese setting for the prologue of Verdi's 'Simon Boccanegra', which had been selected by Edward Johnson to usher in the new opera season on the evening of Nov. 27, it was readily apparent that the music has gained at least a lion's share in these occasions of glamor and traditional excitement. The lioness's share undoubtedly still belongs to the audience, which delights in making a show of itself equal to that set before it on the stage. Its lights are those of exploding flash bulbs, while the artistic company contents itself with footlights and the panoply of "floods" and "spots". But it is worthy of note that 1939's "diamond horseshoe" was entirely filled before the first intermission, and the attention of the mammoth audience was respectful while the lights were down; its applause genuine and fervent.

The choice of Verdi's patchwork opera, which had been hitherto accorded opening honors but once, in 1932, after



The Council Scene, Where Boccanegra Pleads for Peace Among the Genoese

its Metropolitan premiere the previous season, was probably dictated by the desire to set in the limelight Lawrence Tibbett, whose portrayal of the title role is one of his most telling achievements. As in last season's first-night 'Otello', the cast was further enriched by the participation of Elisabeth Rethberg and Giovanni Martinelli, with the addition of another favorite, Ezio

Pinza. Some notion as to the value of the opera as pure spectacle may also have been cherished.

From the musical and dramatic standpoints, 'Simon Boccanegra' offers any audience a mixture of virtues and flaws, inescapable because of its history, as checkered as any of the draperies swathed around the bulbous middles of the Genoese Doge's attendants. Spottily

Cosmo-Sileo
Leonard Warren as Paolo

rewritten in 1881 by the master and Boito from the original version of 1857, when Piave was the librettist, it reveals numerous flashes of the matured genius which was to produce 'Otello' and 'Falstaff', and harks back maddeningly to earlier mediocrity, often without even the redemption of rememberable Trovatorian melodies. Although no consensus of opinion can be formed as to what portions of the new and old material

(Continued on page 7)



Foto-Ad

HEADS OF TWO GREAT ORCHESTRAS MEET

Mr. and Mrs. John Barbirolli, Lewis Edward Bernays, British Consul General in Chicago; Dr. Frederick Stock, Conductor, and Hans Lange, Assistant Conductor, of the Chicago Symphony, at the English Speaking Union Tea in Honor of Mr. Barbirolli, After the New York Philharmonic-Symphony's Concert in Chicago

BARBIROLI MAKES FIRST CHICAGO VISIT

Leads New York Philharmonic in Beethoven, Weinberger, Berlioz and Elgar

CHICAGO, Dec. 5.—On his first visit to Chicago John Barbirolli led the New York Philharmonic-Symphony before a capacity audience on Nov. 26, at the Auditorium in a concert for the benefit of the Children's Memorial Hospital.

'The Roman Carnival' Overture.....Berlioz
Introduction and Allegro for Strings.....Elgar
Variation and Fugue, 'Under the
Spreading Chestnut Tree'.....Weinberger
Symphony No. 7 in A.....Beethoven

Mr. Barbirolli displayed a wealth of musicianship and his conducting technique was characterized by lack of the eccentricities of showmanship which leaders often obtrude between audience and orchestra. Under his direction the music had virility, continuity and tempi which were well chosen for the fashionable audience which overflowed the theatre. This was the first local performance of Weinberger's 'Under the Spreading Chestnut Tree'.

The Beethoven seventh rose to towering heights. Here the voices of the orchestra were at their best under the guiding hand of the conductor. The interpretation was alive from beginning to end. Elgar's Introduction and Allegro won the plaudits of the crowd. The leaders of the respective string sections of the orchestra—Messrs. Piastra, Barozzi, Kurthy and Schuster—were the quartet.

E. H. A.

FEARS FOR THE SAFETY OF SIBELIUS ALLAYED

Composer Unharmed at Home in Suburb of Helsinki—Declines NBC Invitation

Because of rumors that Jean Sibelius, Finnish composer, had been wounded as the result of a Soviet air raid, anxiety for his welfare was felt throughout America. According to a report by The United Press, which reached the composer by telephone on Dec. 2, he is unharmed and at his home in the suburb of Tusula, outside Helsinki.

The composer told The United Press:

"I am indeed proud of my people and what they are doing these days. And I am happy to witness again the wonderful way in which the great American nation has rallied to the support of Finland."

On Dec. 4 Sibelius sent a cablegram to the National Broadcasting Company, "regretfully" declining an invitation to come to America to be a guest conductor of the NBC Symphony. He became seventy-four years old on Dec. 8.

TWO ORCHESTRAS VISIT WASHINGTON

N. Y. Philharmonic and Philadelphia Orchestras Draw Large Audiences

WASHINGTON, D. C., Dec. 5.—Playing in Washington for the first time in nine years, the New York Philharmonic-Symphony drew a large and enthusiastic audience to its concert on Nov. 22 in Constitutional Hall.

It was John Barbirolli's first visit to Washington in the role of Philharmonic conductor and his appearance on the podium was eagerly awaited. Expectations were more than met by Mr. Barbirolli. After the last work, the Brahms Fourth Symphony, the conductor made eight trips back to the stage.

For most of the 3,500 listeners the Weinberger Variations and Fugue, 'Under the Spreading Chestnut Tree', which Mr. Barbirolli introduced to Washington, proved a much more interesting and enjoyable piece of music than had been anticipated. On the program also were Berlioz's 'Roman Carnival' Overture and Elgar's Introduction and Allegro for Strings.

The visit of Philadelphia Orchestra

Ernest Schelling Dies

Suddenly in New York

Ernest Schelling, pianist, composer and conductor, died at his New York home at 7 a. m. Dec. 8, as the result of a cerebral embolism. He was sixty-three, and had recently begun his seventeenth season as conductor of the New York Philharmonic-Symphony Young People's Concerts. A resume of his career will be found in the next issue of MUSICAL AMERICA.

in Constitution Hall on Nov. 28 attracted an overflow audience. This was credited to the appearance of Leopold Stokowski as conductor and to publishing of players. Mr. Stokowski presented more of his own transcriptions—those of Bach's Passacaglia in C Minor, and Mussorgsky's 'Pictures at an exhibi-

tion'. He also performed Mozart's G Minor Symphony, a Handel Overture in D Minor, and, with the aid of the University of Pennsylvania's Women's Glee in the 'Sirenes', Debussy's 'Nocturnes'.

JAY WALZ

M.T.N.A. PLANS KANSAS CITY MEETING

Program for 61st Convention Outlined—Philharmonic to Give Concert

KANSAS CITY, MO., Dec. 5

THE program for the sixty-first annual meeting of the Music Teachers' National Association, Dec. 28 to 30 at Kansas City, Mo., is now practically completed, according to Edwin Hughes of New York City, president for the second term. Mr. Hughes has prepared a program of papers and addresses by distinguished musicians and music educators, as well as musical and social events of such character as will draw to Kansas City hundreds of music lovers from all parts of the country.

The Kansas City local committee under the chairmanship of Mrs. John L. McLaughlin has been active in creating interest in the three-days meeting and an attendance is expected that will equal, if not exceed, the meeting last December at Washington, D. C., when some 1,200 were present.

Forums Arranged

Forums and roundtable discussions have been arranged and will include sessions in piano with Frank Mannheimer of London in charge; in voice, led by Homer G. Mowe of New York City; in organ and choir under Palmer Christian of the University of Michigan; violin and string ensemble under Eddy Brown of New York City; musicology under Leland Coon of the University of Wisconsin; public school led by Mabelle Glenn of Kansas City, Mo.; psychology of music under Max Schoen of Carnegie Institute; theory and composition under Arnold Schönberg, University of California, Los Angeles.

Complimentary to delegates attending the meeting will be a program of symphonic music on the evening of Dec. 28, by the Kansas City Philharmonic under Karl Krueger. The program will offer music by Weber, Brahms, Griffes, Stravinsky, and the Concerto for Two Pianos by Poulenc, which will be played by Mr. Hughes and his wife, Jewell Hughes. Other musical groups expected to have a place on the program include the Thavie String Quartet, Lombardi Quartet, the Boys' Choir of Grace and Holy Trinity Cathedral, A Cappella Choirs from Westport and Paseo High Schools, as well as a piano recital by Mr. Mannheimer, and an organ recital by Arthur Poister of Oberlin College.

A reception and musicale to visiting delegates will be given on Friday afternoon by the music clubs and musicians of Kansas City at the William Rockhill Nelson Gallery of Art.

The opening session of the convention on Thursday afternoon, as well as the concert by the Philharmonic, will be held in the new Music Hall. Other sessions will take place at the Hotel Muehlebach.

The annual banquet is scheduled for

Friday evening with Dr. Howard Hanson of the Eastman School, and president of the National Association of Schools of Music (which unites with the M.T.N.A. in this event, and will hold its meetings at the Hotel Phillips on Dec. 27 and 28), as toastmaster. A speaker will be announced for this occasion in the near future.

Several luncheons of various musical fraternities and sororities will be held during the three-days' meeting. Delegates from both Kansas and Missouri will attend the Federation of Music Clubs luncheon, presided over by the national president, Mrs. Vincent Hilles Ober, on Dec. 29, with Dr. Krueger as principal speaker. Other groups which have arranged for luncheon or dinner meetings include Mu Phi, Phi Beta, Sigma Alpha Iota, Pi Kappa Lambda, and the Missouri Music Teachers Association.

The Kansas State Music Teachers Association will meet in Kansas City with the M.T.N.A. instead of holding its 1940 meeting in February.

The Council of State and Local Presidents of Music Associations will meet in various sessions to discuss common problems during the three days with the chairman of the council, Edith Lucille Robbins of Lincoln, Nebr.

Those who have accepted a place on the program are:

Arnold Schönberg, University of Southern California; Egon Petri, pianist; Earl V. Moore, Director Federal Music Program, Washington, D. C.; Canon Winifred Douglas, Denver; Harold Spivacke, Chief of Music Division, Library of Congress, Washington, D. C.; Eric Clark, Director Arts Program, Association of American Colleges, N. Y.; Alfred Hopkins, Architect, Princeton, N. J.; Harold V. Butler, University of Syracuse; James H. Fassett, Columbia Broadcasting System, N. Y. C.; Dr. Ira M. Altschuler, Detroit, Mich.; Howard Hanson, Eastman School of Music, Rochester; Warren D. Allen, Stanford University, Calif.; Archie M. Jones, University of Idaho, Moscow; Eddy Brown, Director Station WQXR, N. Y. C.; Max Schoen, Carnegie Institute of Technology, Pittsburgh; Frank Mannheimer, Matthey School, London, England; Sidney Silber, Sherwood Music School, Chicago; Hugh Williamson, Director of Music, University of South Carolina; Theodore M. Finney, University of Pittsburgh; John A. Hoffmann, Director Cincinnati Conservatory of Music; Florence Lamont Hinman, President Lamont School of Music, Denver; Lyman P. Prior, Dean, Jacksonville College of Music, Jacksonville, Fla.; Arthur Poister, Oberlin College, Oberlin; Palmer Christian, University of Michigan, Ann Arbor, Mich.; John Thompson, Kansas City; Ian Mininberg, Editor, 'Keyboard', New Haven, Conn.; Mary Elizabeth Dunlap, Pennsylvania State Teachers' College, Indiana, Pa.; Carl Wiesemann, Texas State College for Women, Denton; Luther O. Leavengood, Southwestern College, Winfield, Kans.; Rogers Whitmore, University of Missouri, Columbia, Mo.; Rowena Bishop, President, Music Teachers Association of California; Vincent Jones, Temple University, Philadelphia; Phillip G. Clapp, University of Iowa; Abe Pepinsky, University of Minnesota; Donald M. Ferguson, University of State Music Teachers Association, Dayton, O.; Benjamin Swalin, University of North Carolina; Mabelle Glenn, Director of Public School Music, Kansas City, Mo.; J. Lawrence Erb, Connecticut College; Karl W. Gehrken, Oberlin College, O.; Carlyle Scott, University of Minnesota; Edith Lucille Robbins, Lincoln, Nebr.; Homer Mowe, President, New York Singing Teachers Association; Mrs. Vincent Ober, President National Federation of Music Clubs; Louise Robyn, American Conservatory of Music, Chicago, Ill.; Clifford Cook, Judson College, Marion, Ala.; Osborne McConathy, Glen Ridge, N. J.; Carl Bricken, University of Wisconsin; Walter Hodgson, Mount Union College, Alliance, O.; Earl G. Killen, University of Minnesota; Walter Allen Stults, Northwestern University; Walter Bates, President Canadian Singers Guild, Toronto; Lloyd Loar, Northwestern University; Christian A. Ruckmick, Pittsburgh; Don Lewis, University of Iowa; Laurence A. Petran, Peabody Conservatory, Baltimore; Peter Tkach, West High School, Minneapolis; Sister M. Antonine, Rosary College, River Forest, Ill.; George Oscar Bowen, Director of Music, Tulsa, Okla.

A PORTRAIT OF GEORGE DYSON, COMPOSER-EDUCATOR

English Musician's Career and Works Are Discussed by Musicologist, Who Refutes the Tradition That Anglo-Saxon Nations Are Unmusical

By KARL GEIRINGER

I NEVER cease to marvel at the great influence that stereotyped conceptions exercise over the minds of all of us. For instance, the whole world thinks of Vienna as the city of the 'blue Danube'; but nine-tenths of the strangers who visit the city never see the Danube at all, and if a very enterprising tourist decides to make the one-hour trip to its banks, he finds it grey and muddy, rather than blue.

Another stereotyped idea to be met with everywhere, although nowhere so frequently as in America and Britain, is that people of Anglo-Saxon origin are not really musical. There might have been some foundation for such a statement at the time when Italy and Germany were producing an abundance of great composers, while England had to import her Handel and Haydn from the Continent. Today, however, this traditional prejudice is absolutely unfounded. Nowhere have I met with such a natural gift for singing as in the United States and England; no other countries can boast of such first-rate amateur choirs. And it cannot be denied that among living composers some of the very best are American or English.

One of these outstanding composers is Dr. George Dyson. Today his name is known all over England, and tomorrow America also will know him and love his music. At first sight, nothing in his appearance conforms with the traditional conception of a composer. He indulges neither in unruly hair, nor in a broadbrimmed hat or unusual ties. He seems to be just a typical Englishman, very correct, very orderly, and a trifle old-fashioned. But talk to him, watch his eyes sparkle, and listen to his profound and witty comments, and you will realize that you have met an outstanding personality.

Originality Without Radicalism

Dyson once asked me jokingly: "Do you know what a gentleman is?", and himself answered, "A man who can play the saxophone, but does not". I always recollect this remark when listening to Dyson's music. Each of his works furnishes evidence of his great learning. His harmonies are unusual, his counterpoint is outstanding; he is a virtuoso of choral treatment and orchestration, and decidedly original in his use of form. But all this is realized, so to speak, subconsciously, for Dyson never attempts to show off. He is neither the leader of any clique nor markedly radical; the "avant-garde" would not acclaim him as one of their own set. For him the technique that he masters to the point of virtuosity is only an indispensable mechanism for self-expression.

Dyson's most popular work, 'The Canterbury Pilgrims', is laid out for chorus, orchestra and three soloists. I think that it can boast of the greatest number of performances in this country among the choral works of living British composers. In this composition Dyson has set to music twelve portraits from the Prologue to Chaucer's famous 'Canterbury Tales', written in the latter part of the fourteenth century. The introduction tells how the pilgrims meet for a common pilgrimage to the shrine

of St. Thomas à Becket at Canterbury. A series of short and loosely connected pieces then portray the different persons: the chivalrous knight, the young squire, the coy prioress, the bold monk, the worthy wife of Bath, the poor par-

more than thirty years ago; and I must content myself with mentioning some works of which I am particularly fond. 'In Honor of the City' is the musical setting of a poem in praise of London by the Scottish poet, William Dunbar, dating from about the

not often to be met with in modern music. 'Quo vadis', for four soloists, chorus and orchestra, is of a different type. Here Dyson has skilfully combined English poems of different periods, among which he has intermingled a Latin hymn. 'Quo vadis' is full of deep feeling, by means of which the composer plunges into the great mysteries of God and the world. It is possibly not so easily grasped as 'The Canterbury Pilgrims', but I feel sure of its ultimate great success. In these times of machinery and the shadow of war there is an increasing craving for religious and mystical experiences, to which works of the character of 'Quo vadis' are a stimulus and an inspiration.

Dyson has also written several instrumental works, among which I would particularly mention his Symphony. Although laid out in the traditional four movements, this work speaks a language of its own, and in it Dyson has achieved originality without being in the least problematical.

My last remark may well be applied to his whole output. Recently I read in a book on modern music that Dyson is a 'Victorian composer.' Such a description is possibly not wholly without foundation, but it merely refers to the roots of his style, not to the style itself. It is certain that Dyson's works are firmly anchored in the music of the nineteenth century, and the compositions of Brahms and his school in particular are well known to him. But it is equally certain that he is an artist imbued with modern thought and feeling. His rhythms show the variety and intensity of our time, his harmonies frequently approach atonality, he has a predilection for free forms and bold instrumental effects. But all these are employed, not by way of experiment, but for the natural expression of his feelings. Dyson composes for the ear, not for the eye. Whatever is not suited for enhancing the power of expression, or does not sound well, is banished from his music.

A Practical Musician

Dyson, indeed, is no mere abstract thinker, but is above all soundly practical, as his whole life has shown. Born in 1883, he attended the Royal College of Music in London, and succeeded in gaining a Mendelssohn scholarship, which enabled him to travel extensively through Germany and Italy. He was then occupied as a teacher of music at different schools, until the Great War brought a complete change in his activities. From 1914 to 1920 he gave his services to his country as a commissioned officer, and even wrote a 'Manual of Grenade Fighting' which was officially accepted by the War Office. On his return to civil life he again assumed the post of director of music at various schools, the last being at Winchester College, and also lectured at universities. About that time he wrote two books, one, 'The New Music', being a penetrating study of contemporary music, and the other, 'The Progress of Music', being an historical survey of the social growth of the art. In my opinion they rank among the best and clearest expositions of these two subjects that have ever been written.

In 1937 Dyson was appointed director of the London Royal College of Music, one of the two leading schools of music in Great Britain incorporated by Royal Charter, the other and older institution being the Royal Academy of Music. In this post he has been able to give scope to his uncommon ability for teaching and organizing. His aim is to give exactly to each pupil what he or she requires—the musician merely interested in the practice of a single instrument, the prospective conductor or composer, or the music critic who requires a broader but more superficial survey over the whole field of the art. He has moreover introduced so many reforms in the institution that nothing less than a separate article would be required in order to deal adequately with them.

I hope before long to be able to write such an article, for I feel sure that Dyson's achievements in the development of music teaching will be of interest to American musicians.



George Dyson at His Desk (Below) and in His Home at Winchester (Left)



Conducting a Rehearsal of His Latest Work, 'Quo Vadis' (Right)



son and so forth. Neither poet nor composer tends towards idealization, but there is not a trace of malice or hardness in these portraits. Dyson sees them with a certain ironic amusement mingled with love and tenderness. This peculiar attitude makes the work so typically English that after a few minutes' listening it is impossible to be in any doubt as to the composer's nationality.

The end of the composition is my favorite piece. To make their journey less tiresome, the pilgrims decide to tell stories to each other. While the music depicts the slow riding-off of the cavalcade, the Knight begins to tell his story. His words grow fainter and fainter and at last die away completely. The principal subject of the work, sounded by the horn as from far away, concludes the piece. This is utterly unlike the traditional end of an oratorio or choral composition. The hearer is left delightfully unsatisfied. He has the impression of being, not at the end, but rather at the beginning of the story, and he is anxious to hear more about the fate of its characters.

Felicitous Choice of Texts

This work exhibits two important features of Dyson's creations: his predilection for large-scale vocal forms, and for the use of ancient, and especially medieval, texts. He is singularly fortunate in his choice of poets, for he has an amazing capacity for unearthing in the Bible, or in old English literature, texts that are simple, rich in vision and moods, and of a high artistic standard. This is by no means a general rule with composers. The bombastic cantatas that Picander wrote for Bach, the impossible poem by Boccherini that Haydn used for his 'Tobias', the insipid libretti on which Weber, Schubert and Schumann wasted some of their loveliest inspirations prove that a composer is not naturally or necessarily endowed with a sense of literary values.

Dyson, however, possesses this sense to such an extent that London University invited him to deliver lectures, not on music, but on old English literature. I feel that the choice of the University was as fortunate as it was unusual.

Within the scope of an article of this kind it is impossible to treat with any approach to completeness the musical output of an artist who won his first successes

year 1500. Its brilliant and rather impersonal character reminds me to some extent of Brahms's 'Fest und Gedankensprüche', and I think it particularly suited for the introduction to a festival. 'St. Paul's Voyage to Melita' tells in a simple narrative form, with impressive climaxes, the voyage of the Saint as a Roman prisoner, and the miraculous salvation of his boat in a tempest, the words being based on Chapter 27 of the Acts of the Apostles. In its monumental simplicity this work recalls the spirit and the power of the old oratorios.

Among the compositions that Dyson has written on medieval texts, I would also mention 'The Blacksmiths', a Fantasy for chorus, piano and orchestra based on a Middle-English poem of the Fourteenth century. This work was composed almost at the same time as Mossoloff's 'Iron Foundry', in which all the instruments of the orchestra contribute a deafening noise, in order to achieve a realistic picture of a smithery. Dyson also portrays the gloomy atmosphere of the medieval smithy, the rhythm of the sledge-hammers, and the cries of the men; but he impresses us, not as an efficient reporter intent on recording every conceivable detail, but rather as a master who is inspired by a specific situation to the creation of a work of art full of poetic vigor. Between the works of Dyson and Mossoloff there is a difference similar to that which exists between a painting of high artistic standard and a technically competent photograph.

In this work the piano plays an interesting part. In contrast to Beethoven's Choral Fantasy it never appears as a soloist; but within the orchestra it is treated so skilfully, either as a percussion instrument or as the harp or celesta, that it gives quite a new touch to the orchestral colors.

New and original features are revealed in Dyson's two latest choral works. 'Nebuchadnezzar', the text of which is taken from the book of Daniel, is a work of vehement, in part of almost barbaric, force. The description of the three men in the fiery furnace and the mighty final hymn of praise achieve a fervor of expression

FAVORITE SINGERS RETURN TO CHICAGO CITY OPERA

Four Wagner Works, Seven Italian, Three French, and One Czech Opera Sung—McArthur, Hasselmans, Canarutto, Kopp and Weber Conduct

CHICAGO, Dec. 3.

THE third, fourth and fifth weeks of the Chicago City Opera Company brought many notable performances of standard operas, the return of favorite singers to the company and the Chicago debuts of several artists.

Drawing upon the Wagnerian repertoire, the association offered 'Tannhäuser', 'Lohengrin', 'Die Walküre' and two hearings of 'Tristan und Isolde', one of which was distinguished by the appearance, for the first time anywhere, of Giovanni Martinelli as Tristan. In addition, 'Otello', 'Aida', 'Madama Butterfly', 'Cavalleria Rusticana', 'Pagliacci', 'The Barber of Seville', and 'Lucia di Lammermoor', were the Italian works sung; 'Manon', 'Carmen' and 'Mignon' represented the French wing; 'Martha' was added to the German list and the Czechs were represented by Smetana's 'The Bartered Bride', which was sung in English. Making their first appearance with the company were Monna Van, Enid Szantho, Arthur Carron and Jan Kiepura. Among those who returned to the Chicago lyric stage and sang for the first time this season, were Kirsten Flagstad, Lily Pons, Edith Mason, Coe Glade, René Maison, Carl Hartmann and Paul Althouse.

Coe Glade made her first appearance of the season in the title role of Ambroise Thomas's 'Mignon' when it was repeated on Nov. 15. The opulence of her colorful voice was matched by her vivid acting. She had the admirable support of Andre Burdino in the role of Wilhelm Meister, Virgilio Lazzari as Lothario and Robert Ringling as Giarino. Virginia Haskins again acquitted herself admirably in the role she sang in her debut, that of Philine. Elizabeth Brown and Désiré Defrère repeated their characterizations of Frederick and Laertes. Norma Genter and the Littlefield Ballet completed the cast. Louis Hasselmans conducted.

Reggiani Sings Lucia

The patrons of the Thursday night board of education series heard a stellar performance of Donizetti's 'Lucia di Lammermoor' on Nov. 16. The brilliant coloratura soprano, Hilde Reggiani, headed the cast as Lucia. Armand Tokatyan, Carlo Morelli, Virgilio Lazzari, Giuseppe Cavadore and Anthony Marlowe were the other principals, and the Littlefield Ballet assisted. Monna Van, one of the American artists engaged by the Chicago City Opera company to



Giovanni Martinelli, Singing Tristan for the First Time, Is Seen in the Third Act. George Czaplicki Is the Kurvenal

encourage native singers, won the plaudits of the crowd in her debut in the role of Alice. Leo Kopp kept the performance moving at a good pace.

Grace Moore returned to the stage the following evening as Manon in Massenet's opera of that name. Her vocal and histrionic abilities were united in a most convincing characterization. The Des Grieux of Andre Burdino, who appeared in place of Tito Schipa, was distinguished by his truly noble bearing and he was in excellent voice. Leon Rothier brought his resonant voice and dignified manner to the role of the father with telling effect. The supporting cast included George Czaplicki, Giuseppe Cavadore, Reinhold Schmidt, Louisa Hoe, Josephine Swinney, Elizabeth Brown, John Macdonald, and Suzanne Merrill. Louise Hasselmans was on the podium.

'Falstaff' Performance Canceled

The double bill of Mascagni's 'Cavalleria Rusticana' and Leoncavallo's 'Pagliacci' replaced the revival of Verdi's 'Falstaff', in English, originally scheduled for the Saturday matinee on Nov. 18. The cast for the former included Dusolina Giannini, Margery Mayer, Armand Tokatyan, Désiré Defrère and May Barron as Santuzza, Lola, Turridu, Alfio and Lucia, respectively. That of the latter was Arthur Carron, new to Chicago operagoers in the role of Canio; John Charles Thomas as Tonio, Robert Weede as Silvio, Giuseppe Cavadore as Beppo, and Vivian Della Chiesa, who returned to sing Nedda. Angelo Canarutto conducted both operas.

Helen Jepson's voice and ingratiating manner captivated the audience the same evening as Lady Harriet in Flotow's 'Martha'. Her partner in her escapades

for the evening was Ada Paggi in the role of Nancy, of which she acquitted herself nobly. Pompilio Malatesta was Sir Tristan. Joseph Bentonelli was in excellent voice in the role of Lionel. His fellow farmer, Plunkett, was sung by Virgilio Lazzari in his best manner. The other roles were sung by John Macdonald, Josephine Swinney, Louisa Hoe, Eleanor MacKinlay and Ben Landsman. Leo Kopp conducted smoothly.

Giovanni Martinelli displayed his great artistry to good advantage in his first appearance of the season when he sang the title role of Verdi's 'Otello' to open the fourth week of Chicago's opera on Nov. 20. Helen Jepson sang Desdemona with brilliant and colorful vocalism. Carlo Morelli was a most diabolical Iago and the role of Emilia, his wife, sung by Ada Paggi, was very well done. The supporting cast headed by the indefatigable Giuseppe Cavadore as Cassio, included Kenneth Morrow, Mark Love and Edward Stack. Henry Weber conducted with great insight. The stage director was Armando Agnini for the first time this year.

Edith Mason Returns

Edith Mason sang Cio-Cio-San in Puccini's 'Madame Butterfly' upon her re-entrance into the ranks of the Chicago City Opera company on Nov. 22. Her artistry was, as in former years, of the highest quality. An exquisitely light, luminous tone, tasteful phrasing and a suave stage presence marked this characterization. The Pinkerton was Joseph Bentonelli. Others in the cast were Ada Paggi as Suzuki and George Czaplicki as Sharpless. Henry Weber did admirable work in the pit.

At the performance of 'The Barber of Seville' on Nov. 23, the audience was initiated into back stage mysteries when the scene for the second act was set in view of the audience.

The only notable change in cast from the previous performance was that of Figaro,

Martinelli Sings Tristan for First Time — Flagstad, Pons, Mason and Other Notables Return—Szantho, Van, Kiepura and Carron Make Debuts

sung by Carlo Morelli. Tito Schipa was again Count Almaviva; Hilde Reggiani, Rosina; Virgilio Lazzari, Don Basilio; Pompilio Malatesta, Don Bartolo; Ada Paggi, Bertha, and John Daggett Howell, Fiorello. Angelo Canarutto again conducted. Mr. Morelli's Figaro had many touches of comedy that made his interpretation amusing to watch and the fluent Rossini music seemed especially written to his order.

Martinelli as Tristan

Excited "bravos" and every audible means of approval greeted Kirsten Flagstad's first appearance of the season on Nov. 24, when she sang Isolde in Wagner's 'Tristan und Isolde'. An unusual feature was added to the season's first 'Tristan' when Giovanni Martinelli sang the role of Tristan for the first time anywhere. Enid Szantho made her local debut as Brangäne and Edwin McArthur conducted.

Mr. Martinelli was a Tristan worthy of Mme. Flagstad's Isolde. His youthful appearance in the first act was captivating. Here was the young, daring knight of legendary times. Singing in a language anything but native to him, he surmounted this difficulty with apparent ease and after the first few cautious moments he proceeded to give an excellent account of himself. Discarding any unnecessary, flamboyant gestures, his restrained acting enhanced the beauty of his singing.

Mme. Flagstad gave an amazing performance as Isolde. One is always unprepared for the richness of her interpretation, the seemingly inexhaustible supply of tone, the luminosity of the voice and the perfect blending of dramatic and vocal artistry. From the first note in the first act until the last of the 'Love Death', Isolde was a living, vibrant being.

Szantho a Worthy Brangäne

Enid Szantho as Brangäne was a worthy foil to Isolde. With ample vocal reserves, she gave a well modulated interpretation of the role and is a welcome addition to the company. The Kurvenal of George Czaplicki also was of the first rank, as was the King Marke of Douglas Beattie. Reinhold Schmidt was Melot; Giuseppe Cavadore, the shepherd; John Daggett Howell, the helmsman, and Kenneth Morrow, the sailor, whose voice is heard offstage in the first act.

Mr. McArthur, the conductor, wove a tapestried background of music of passionate intensity. Curtain calls after each act were so numerous that the count was soon lost and at the end of the opera the audience showed no inclination to go home until Mme. Flagstad and Mr. Martinelli took separate curtain calls. C. Q.

Bizet's 'Carmen' with Gladys Swarthout (Continued on page 33)



Coe Glade



Enid Szantho



René Maison



Hilda Burke



Edith Mason



Carl Hartmann



Sonia Sharnova



Jan Kiepura



Paul Althouse

BRILLIANT THRONGS ATTEND METROPOLITAN OPENING

Title Role Sung by Tibbett in Initial 'Boccanegra' with Rethberg, Martinelli and Pinza in Other Principal Parts—Panizza Conducts "Patchwork" Opera of Varying Appeal

(Continued from page 3)

are best worthy of being called "great," it is generally conceded that the Council Scene at the end of the first act, practically all new, is a true nugget of gold amid much that is dross. Also partaking of a golden hue are the prelude, the duet between Simon and the Amelia whom he discovers to be his long-lost daughter in Act I; the poignant death scene of the Doge; many incandescent orchestral passages which show a decided improvement on the trite "plunk-plunk" or arpeggio style of aria accom-



Risé Stevens as Mignon

paniment, and practically every duet between the male voices, raised dramatically in anguish or anger. Whatever the future fate of 'Simon Boccanegra', it has served its turn with some superb moments.

Justice is meted out to the singers with a like inequality. Few operatic characters offer more possibilities for sympathetic development and deepening significance than that of Simon, which Mr. Tibbett has made peculiarly his own. The stern and embittered Fiesco, with his life-long enmity for the Corsair who has betrayed his daughter and who flourishes like the baytree as elected Doge, makes demands in singing and acting which Mr. Pinza meets with distinction. The smaller role of Paolo, Doge-maker and Doge-destroyer, provides opportunities which Leonard Warren, new to the part last winter, is increasingly realizing. Contrarily, Gabriele Adorno, lover of Amelia and plotter against the Doge until some convolutions of the almost inexplicable plot reveals to him the error of his ways, is an operatic stuffed shirt by the very nature of the set arias assigned him. All of Mr. Martinelli's vocal efforts, expended in the style long fa-

Cast for 'Simon Boccanegra'

PROLOGUE:

Simon Boccanegra, Corsair in the Service of the Genoese Republic...Lawrence Tibbett
Jacopo Fiesco, Genoese Nobleman...Ezio Pinza
Paolo Albani, Gold-Spinner of Genoa...Leonard Warren
Pietro, Genoese Commoner...Louis D'Angelo

THE PLAY:

(Twenty-five years later)
Simon Boccanegra, First Doge of Genoa...Lawrence Tibbett
Maria Boccanegra, His Daughter, known as Amelia Grimaldi...Elisabeth Rethberg
Jacopo Fiesco, known as Andrea...Ezio Pinza
Gabriele Adorno, Genoese Nobleman...Giovanni Martinelli
Paolo Albani, Favorite Courtier of the Doge...Leonard Warren
Pietro, another Courtier...Louis D'Angelo
A Captain of the Arbalisters...Giordano Paltrinieri
Amelia's Maid-servant...Maxine Stellman
Conductor, Ettore Panizza; Chorus Master, Fausto Cleva; Stage Director, Désiré Defrère.

miliar to his admirers, could not make Gabriele appealing. Amelia, too, seems a but two-dimensional creature, although Mme. Rethberg, with her mature artistry and vocalism, strove valiantly to make her come alive. Verdi in this case loved low voices best. This being truly a "baritone opera," one returns inevitably to Simon and to Mr. Tibbett, who embodied the character and the music with moving tenderness, simple nobility and the beauty of voice which is expected of him.

Orchestra and chorus contributed satisfactorily to the production, the former, under Mr. Panizza, re-arranged in the pit so that the strings are placed on both sides of the conductor, with the woodwinds and brasses in the center. For many, the usual gaiety of the event was overshadowed by the recent death of Artur Bodanzky, who had only twice in recent history presided at opening nights, but to whose memory many thoughts were turned.

'Orfeo' on Second Night

Gluck's noble 'Orfeo', the second opera of the new season, was given on the evening of Nov. 29, with the following cast:

Orfeo...Kerstin Thorborg
Euridice...Irene Jessner
Amore...Marita Farrell
The Happy Shade...Annemary Dickey (debut)

Erich Leinsdorf conducted and Herbert Graf had charge of the stage. The choreography for the ballets was that of Boris Romanoff. Scenically and otherwise the production was that of last year's revival of the work that has the distinction of being the oldest in the Metropolitan repertoire.

The late Artur Bodanzky, who prepared



Annemary Dickey, Who Made Her Debut in 'Orfeo'



Wide World
Lawrence Tibbett, in the Prologue Costume of Simon Boccanegra, Looks at the Score with Ettore Panizza, Conductor (Right), and Désiré Defrère, Stage Manager

the revival and conducted the performances of 1938-39, was honored in the interval between the second and third acts, the audience standing while Mr. Leinsdorf led the orchestra in the playing of Mozart's masonic 'Trauermusik', composed in 1785 for the funeral of two of Mozart's lodge associates.

Mme. Thorborg bore the vocal burdens and bore them well. Her singing was



Kerstin Thorborg as Orfeo

smooth and expressive and she again made a creditable appearance as a man, though some details of her impersonation seemed less masculine in their suggestion than they were a year ago. The debut of Miss Dickey, one of the recent winners in the Metropolitan's air auditions, was pleasantly accomplished, without there being anything in her pretty singing and acceptable stage deportment to give a clear indication of what her place in the company may be. Miss Jessner and Miss Farrell, the latter shifting to the role of Amore (last season she sang The Happy Shade) made their lesser contributions in conformity with the general tone of the performance, which was musically that of adequacy rather than distinction.

Mr. Leinsdorf, taking over duties that Mr. Bodanzky had been expected to resume, had a firm grip on all the elements of the performances, principals, chorus and orchestra. The players in the pit were re-seated, but without materially altering sonorities or balance. Clarity and warmth characterized the playing, though it was not letter-perfect in its details. Tempi were often on the fast side. This was especially true of 'Che farò'.

However, it is the pictorial aspect of

'Orfeo' on Second Night Sung by Thorborg, Jessner, Farrell and Dickey, a Newcomer—Leinsdorf Conducts—Stevens, Antoine and Crooks Heard in 'Mignon' with Pelletier Conducting

'Orfeo' that most claims the attention in this production. Mr. Graf has not elsewhere in any other New York production approached the stagecraft of his treatment of the first and second acts—the scene of the mourners at the tomb of Euridice and the scene at the gates of Hades. The latter, in particular, remains one of the Metropolitan's most striking achievements. But the scene of the Elysian fields is frigidly disappointing. Matters are not helped by Mr. Romanoff's dance convolutions which contrive quite generally to violate the line of Gluck's music. For all its beauty—perhaps because of it—'Orfeo' does not attract the standees. It lacks high notes—there isn't even a tenor, or for that matter, a bonafide male in the cast—and it is not 'hot i' the 'mouth'. Under the circumstances the fastidious can only console themselves with the thought that it remains a masterpiece.

O. T.

'Mignon', with Risé Stevens

'Mignon', the long-familiar but never excessively popular opera by Ambroise Thomas that in America has come and



Josephine Antoine as Philine in 'Mignon'

gone as a vehicle for a star or a cluster of greatly admired artists, did duty on the third night of the season. That it should have been heard this early is to be attributed to the success with which the young American mezzo-soprano, Risé Stevens, sang the title role at her debut, and in repetitions thereafter, at the Metropolitan last season.

The cast on Nov. 30 was as follows:

Mignon...Risé Stevens
Philine...Josephine Antoine
Frederic...Helen Olheim
Wilhelm Meister...Richard Crooks
Lothario...Nicola Moscona
Laertes...Alessio De Paolis
Jarno and Antonio...John Gurney
Conductor, Wilfred Pelletier

Miss Stevens again made her impersonation felt. She has a sensitive and com-

(Continued on page 29)

'SIEGFRIED' PRODUCED BY ST. LOUIS OPERA

Lawrence, Melchior, Destal and Laufkoetter Sing Leading Roles Under Halasz

ST. LOUIS, Dec. 5.—Success in every department of production was achieved in the fourth and final opera, 'Siegfried', presented by the St. Louis Grand Opera Association in the Municipal Opera House on Nov. 20. It was a triumph for Laszlo Halasz and his assistants. Although handicapped by limited rehearsals, the production had a rare finish and smoothness.

Much of this success was due to the cast of seasoned veterans headed by Lauritz Melchior as Siegfried. Mr. Melchior's performance was superb. Fred Destal as The Wanderer again displayed a sonorous voice of rich timbre. The apt acting and very fine singing of Karl Laufkoetter as Mime was one of the distinctive high spots of the evening and his artistic achievement was promptly and generously acknowledged by the audience.

Climax Reached in Duet

The third act rose to great heights with the appearance of Marjorie Lawrence as Brünnhilde. Her rich, powerful and intensely dramatic singing in the duet with Mr. Melchior enabled the performance to reach a climax of compelling beauty. Oscar Lassner was a capable Alberich and Lorenzo Alvary's rich bass voice intoned the warnings of Fafner with gruesome reality. Erda was capably sung by Enid Szanthe and June Hoertel was effective in the music of the Forest Bird. Mr. Halasz kept the performance to a high state of perfection throughout.

'Siegfried' was the concluding performance of the Fall season and plans are under way for a Spring season in 1940 of at least three productions. The opera guild will continue with its social and educational activities during the winter, and the production committee, headed by J. K. Vardaman, Jr., as chairman, will soon announce the operas to be heard.

HERBERT W. COST

ORCHESTRAS IN TOLEDO

Philadelphians Appear under Ormandy—Barbirolli and Men Welcomed

TOLEDO, Dec. 5.—The Philadelphia Orchestra under Eugene Ormandy gave a second concert in the Art Museum recently. The program opened with Mussorgsky's 'Entr'acte' from 'Khovantchina', and continued with Scriabin's 'Divine Poem', Tchaikovsky's 'Romeo and Juliet' Overture and Stravinsky's 'Firebird' Suite. In response to the prolonged applause, Mr. Ormandy conducted a Purcell aria from 'Dido and Aeneas' and the Prelude to Act III of 'Lohengrin'.

Alec Templeton, who had opened the series in the Peristyle, recently gave a free concert to the school children of Toledo. "Music in Crinoline" was the title of a concert at the Museum given on Nov. 14 by Arthur Loesser, pianist, Jerome Gross, violinist, and Marie Simmelink-Kraft, contralto.

Each year an added concert is presented to the Museum Members and their guests. This year the New York Philharmonic-Symphony made its Toledo debut, John Barbirolli conducting, on Nov. 24.

H. M. C.



AN OPERA REHEARSAL IN ST. LOUIS

Laszlo Halasz, Conductor (at Piano), Puts an 'Aida' Cast Through Its Paces. From the Left: Thomas P. Martin, Assistant Conductor; Lorenzo Alvary, Fred Destal, Frederick Jagel and Rose Bampton

CINCINNATI PLAYERS AIDED BY SOLOISTS

Cordon, Iturbi and Kreisler Appear with Orchestra—Goossens Conducts

CINCINNATI, Dec. 5.—A program of varied interest was presented by the Cincinnati Symphony under Eugene Goossens, conductor, for the fifth pair of concerts in Music Hall on Nov. 17 and Nov. 18. There was also a soloist of generous attainments in the person of Norman Cordon.

Mr. Cordon's superb voice and musicianship stood him in good stead in the difficult arias from Mussorgsky's 'Boris Godunoff'. His was an excellent performance of Boris's Monologue and 'The Death of Boris', an off-stage chorus helping materially to create the mood for the latter aria. There were also two Mozart arias in which Mr. Cordon acquitted himself to the complete satisfaction of an enthusiastic audience. It was something of a homecoming for Mr. Cordon in that he has appeared here frequently with the Zoo Opera and also as soloist at the May Festival.

Zador 'Dance Symphony' Played

Orchestrally, there was a competent reading of the enjoyable 'Dance Symphony' of Eugen Zador. The title suggests a rhythmic composition and Mr. Zador has achieved a graceful flow of motion in working out his themes. The Prelude to 'Khovantchina' of Mussorgsky served to set the mood for the 'Boris' arias. The dark coloring of the Bach Brandenburg Concerto No. 6 in B Flat, for violas, 'cellos and double-basses created a meditative mood, while 'The Fire-Bird' Suite of Stravinsky closed the concert with a splendid flare.

For the sixth pair of concerts the soloist was José Iturbi. If this soloist needed proof of his popularity in this locale he received it in full measure when he was recalled again and again Friday afternoon. He offered three encores and each time he returned to the piano a murmur of genuine appreciation ran through the large audience. Mr. Iturbi played the Grieg Concerto in A Minor, Op. 16, and the Franck Symphonic Variations for piano and orchestra. His performance was a thrill-

ing experience, and he graciously included the men of the orchestra in his ovation.

Brusselmans's Suite Well Performed

The whole concert was one of inspired playing, the orchestra giving an exceptional performance of Brusselmans's Suite on the Caprices of Paganini. The composition possesses a glitter that suggests the brilliant trickery that we understand Paganini resorted to now and again. There are some obviously difficult moments in the work and it is to the credit of the members of the ensemble that they surmounted them so deftly.

The exquisite melodies of Mozart were heard in his Symphony No. 29 in A for strings, two oboes and two horns, which opened the concert.

Fritz Kreisler's appearance as soloist with the Cincinnati Symphony brought capacity audiences to Music Hall on Nov. 3 and 4. This inimitable artist was heard in the superb Viotti Concerto No. 22 in A Minor, and in his own arrangement of the Paganini Concerto in D. His was an exquisite performance which caused the enthusiastic audiences to recall him many times.

The program which Eugene Goossens, conductor, arranged, was interesting for its musical content as well as for its entertainment value. A refreshing diversion, Beethoven's Rondino for Wind Instruments, was expertly executed by eight members of the ensemble. To open the program, Mr. Goossens chose the Suite de Ballet of Lully, arranged by Mottl. The orchestra was in fine form and gave an exceptional reading. This was also true of the Ravel Suite No. 2, 'Daphnis and Chloe', which closed the concert.

VALERIE ADLER

Robert Virovai Plays in St. Louis

ST. LOUIS, Dec. 5.—A recital by the violinist, Robert Virovai, was the second event offered by the Civic Music League, of which Alma Cueny is manager, on Nov. 21. Confining his program to masterpieces of violin literature, the young man set about his task with a sincerity and authority that immediately established his artistry. His program contained works by Corelli-Leonard, Bach, Vieuxtemps, Beethoven, Wieniawski, Hubay and Paganini. He was ably supported at the piano by Wolfgang Rebner.

H. W. C.

ST. LOUIS SYMPHONY BRINGS NEW SOLOIST

Simon Barer Makes Local Debut with Orchestra Conducted by Golschmann

ST. LOUIS, Dec. 5.—The third pair of symphony concerts on Nov. 17 and 18 introduced to St. Louis Simon Barer, who played Tchaikovsky's Piano Concerto in B Flat Minor. Mr. Barer added encores of the type to demonstrate further his virtuosity. Mr. Golschmann opened the program with a fine reading of Haydn's Symphony No. 13 in G and Debussy's 'Iberia' completed the first half.

The purely orchestral program arranged by Mr. Golschmann for the fourth pair of concerts on Nov. 24 and 25 served to show the high level to which he has brought the orchestra during the current season. After the overture to Mozart's 'The Marriage of Figaro' he conducted a delightful performance of the same composer's 'Prague' Symphony No. 38 in D. In contrast was the first local hearing of Aaron Copland's 'El Salon Mexico', which gave the impression of highly ornamented fragments of conventional themes in a most complicated rhythmic setting. It was well played. Strauss's 'Also Sprach Zarathustra' revealed Mr. Golschmann's command over the orchestra. There was complete unity in the work and it was without doubt an outstanding performance.

HERBERT W. COST

BALTIMOREANS ATTEND CHAMBER MUSIC EVENTS

Belgian Piano String Quartet Heard—John Carter and Gittelson and Conradi Appear in Recital

BALTIMORE, Dec. 5.—The Belgian Piano String Quartet made its initial bow before the audience of the Bach Club, at Cadoa Hall, on Nov. 15. The members of the group are G. Mombaerts, pianist; E. Harvant, violin; C. Foidart, viola, and J. Wetzels, 'cello. The audience found Julian Bautista's prize composition of provocative interest. The remainder of the program included works by Loeillet, Mozart and Fauré.

John Carter, tenor, captivated a large audience at the Peabody Conservatory of Music on Nov. 17. His stage presence and lyrical endowments won immediate favor. Theodor Haig was accompanist.

Frank Gittelson, violinist, with Austin Conradi, members of the Peabody Conservatory of Music faculty, gave a vital reading of the Ernest Bloch Sonata for violin and piano on Nov. 24. Mr. Gittelson also played Everett Stevens's Sonatina, which proved to be a piquant work. The violinist also played Bloch's 'Baal Shem' and the six Romanian folk dances, transcribed by Bela-Bartok. Marie Hogan supplied sympathetic accompaniments.

The Baltimore Music Club, Mrs. G. Franklin Onion, president, at its fortnightly meeting at the Belvedere Hotel, on Nov. 25, was addressed by Leslie Cheek, Jr., director of the Baltimore Museum of Art, who spoke on "Music as an Aid to the Other Arts." A musical program followed in which Martha Christine Flynn, contralto; Wilbur Nelson, baritone; Milton Weil, violinist; Dorothea Ortmann, pianist, and LeRoy Evans, accompanist, contributed.

F. C. B.

MEPHISTO'S MUSINGS

Dear Musical America:

Some folks are so suspicious of the motives that actuate celebrities! I blush for those of my fellow men who insist on imputing to Leopold Stokowski, for instance, other than the most lofty musical reasons for his re-seating of the Philadelphia Orchestra, with brasses, woodwinds and percussion at the front, strings in the rear. I note that one of the reviewers recalled some of the noble experiments of Mr. Stokowski's past—the abolition of the post of concertmaster, the substitution of the five virtuoso digits of his right hand for the hum-drum baton, the speeches in which the conductor asked his audiences not to applaud; and that epoch-making (if strangely short-lived) reform of symphonic procedure whereby the players sat in darkness save for the small glimmer of desk lamps, while a spotlight on the conductor enabled them (and—only incidentally, of course—the audience) to see the leonine head of the maestro as well as his beat.

For the historically-minded, all of that was worth bringing back to attention. But isn't it possible that certain mean persons, always intent on belittling the really big figures, may have taken a diabolical relish in hinting that even a Stokowski is not one hundred percent averse to publicity?

At any rate, I am in receipt of a very contemptible letter which I refuse to put into print because of the harm it might do in giving moral (or immoral) support to those who for no reason at all like to take unjustifiable cracks at towering personalities. It is enough to report that the writer of this letter suggests that it would be a wonderful idea if Mr. Stokowski would arrange a system of reflecting mirrors so that he could conduct somewhere out of sight of the audience, and the players still be able to see all ten fingers. Now, I ask you, why? And yet again, why? Hell hath no torments really adequate for so sinister a killjoy, as I'm sure everyone will agree. I really think the author of that letter should be condemned to Hollywood.

The one really serious complaint I have heard about the Stokowski re-seating of the Philadelphia Orchestra—aside from a few inconsequential remarks concerning a general coarsening of the tone and a tendency to elevate the roof in climaxes—is that the brass, woodwind and percussion players were not busy enough to put on a good show.

If the new seating arrangement is to

be continued—and why shouldn't it?—there should be a general overhauling of the scoring of the classics so as to give the upfront players more to do.

Judging from some passages in the famous Stokowski Bach transcriptions, it ought not to be difficult to give the violin parts of a Mozart symphony to first and second trombones, and solo viola passage to the tuba.

The woodwinds, being directly in front, ought to play all the time. Flute, oboe, clarinet, bassoon, et al., might do the 'cello parts in unison.

The percussion presents more of a problem. But a way out might be found by taking pizzicato effects away from all the strings and giving them to timpani, tam-tam, woodblock, triangle, bells and xylophone.

However, I must state most emphatically that I can have no sympathy whatever with the contention that the management should do away entirely with the present Philadelphia Orchestra and substitute in its place a combination of Paul Whiteman's, Cab Calloway's, Benny Goodman's, 'Fats' Waller's, Jackie Teagarten's, Louis Armstrong's, Glenn Miller's, Tommy Dorsey's and Bob Crosby's saxophones, trombones, trumpets, clarinets, and bass-drums—plus a few theremins, for which a new wah-wah might be invented—to produce precisely the quality most desired.

Any such notion overlooks the basic idea of the Stokowski shift—to make the strings more prominent by getting them nearer to the back wall. By all means, let's be fair.

* * *

If we want fairness, we should of course consider first of all what other conductors think about the Stokowski innovation. Before me is a clipping that contains some remarks credited to John Barbirolli, as reported from Pittsburgh, where the Philharmonic-Symphony played while on its recent tour. As it is unthinkable that any newspaper would ever actually misquote a musician of such eminence, I have no hesitation in setting before you the precise language of that comment:

"I can't see why," Mr. Barbirolli said, "if a different tonal balance is wanted it's not just as easy to ask the woodwinds to play louder, for example, as it is to move their chairs. There is nothing inviolate about placing the strings at the front, of course. On the other hand, the present system has been largely employed for at least a century, and in that time much of the symphonic repertory has been composed."

"And I think we might also remember that from Wagner, father of modern conducting and orchestration, down through a long line of great conductors, there has been unanimous agreement on the matter. Such men as Theodore Thomas, Richter, Mahler, Muck, the Damrosches, Nikisch and Toscanini have had every opportunity to test many orchestras in many ways, and these men have made relatively small changes, although they have brought to life the greatest music of all time."

Here is food for profound thought. But is playing louder (especially if the passage is marked "p" or "pp") quite the same thing as balancing the basic timbres of the ensemble? I will leave that for Mr. Stokowski and Mr. Barbirolli to settle between them, which we can be mutually sure they won't.

* * *

Then there's Rachmaninoff and the 'Dies Irae'!

Like some of the reviewers, I suppose a good many of the alert music lovers who heard the tall Russian play his Rhapsody on a Theme of Paganini at

the first of his three concerts in New York with the Philadelphia Orchestra have been wondering what the dour old church tune had to do with Paganini or the theme that tempted Brahms as well as the redoubtable Sergei.

Rachmaninoff uses it prominently in

musical grounds—let alone what he might do in an emotional and poetic sense."

To repeat, the keen Mr. Peyser is only theorizing and doesn't pretend to speak for Rachmaninoff, who could, if he were so moved, speak for himself.

SCHERZANDO SKETCHES By George Hager

No. 74



"Believe it or not, we're gathering folk-tunes."

these variations and all sorts of reasons have been advanced, some of them connected with the Rhapsody's supposed diablerie. The possibility of a "program" behind the technical gasconade of the piece has interested some of the busy scribes.

But it is recalled that Rachmaninoff also used the 'Dies Irae' with equal prominence in his 'Isle of the Dead' of nearly 30 years earlier and that it figures in one or two other less well known works from his pen. Perhaps he got the idea from Liszt, but it is not difficult to give the gloomy old "days of wrath" hymn a special significance in relation to the personality and the tragic background of the composer, made a wanderer on the face of the earth by the Bolshevik overturn.

Be that as it may, I have just heard of quite a different explanation—a technical and not a programmatic one—that may hit the nail squarely on the head. Trust Herbert Peyser, the American critic who is now in this country after years of writing for the New York Times abroad, to get down to the brass tacks of almost any musical question.

Entirely as a supposition, without any pretense of knowing what was in the composer's mind, Herbert—who confesses that he never happened to hear the Rhapsody—advances the idea that Rachmaninoff might have used the 'Dies Irae' on purely musical grounds. Says Herbert:

"If you eliminate the melodic notes of the first part of the Paganini theme and reduce it to its skeleton you will notice, I think, that the 'Dies Irae' is to all intents and purposes the inversion of the Paganini. Even rhythmically there is the close family relation. Now I don't know what Rachmaninoff does with these materials but a clever musician would, it seems to me, notice this kinship and make something of it on purely

Why doesn't somebody question the great and reputedly gloomy Sergei about the matter? Very well, consider yourself elected. Your editor will hold space, up to nine columns, for any bang-up first-person account of why Rachmaninoff specializes in the 'Dies Irae'. Ghosting is tabu. Movie rights reserved.

* * *

Look at what one of my imps has just found in the notes of a Boston Symphony program! I quote from a quote—apparently some remarks by Donald Tovey anent Schumann's First Symphony—though I am mystified as to how either that worthy or the able Boston annotator, John N. Burk, could ever have got his tongue so far into his cheek. Anyway, here's the quote: "When Shakespeare called springtime 'the only pretty ringtime' he obviously referred to Schumann's happy use of the triangle in the higher passages of the development."

Wonderful! But was the Swan of Avon thinking of Tchaikovsky's fantasy-overture or its jazz rearranger when he wrote 'Romeo and Juliet'; and if it was neither, was it Berlioz's 'Queen Mab' or Gounod's pretty-pretty waltz or somebody or other's naughty-naughty cartoon in the New Yorker? What troubles me is that I can't seem to decide, unaided, whether the problem is one for the musicologists or for those literary savants who still maintain that Bacon not only wrote, but murdered, Shakespeare, using his skull for an inkwell, hence the flow of Shakespearean poetry in the otherwise Baconic speeches. What do you think?, submits your

Mephisto

MEMPHIS SYMPHONY BEGINS SECOND YEAR

**Burnet Tuthill Offers Music by
Beethoven, Debussy, D. S.
Smith and Glinka**

MEMPHIS, TENN., Dec. 5.—The Memphis Symphony, under Burnet Tuthill, opened its second season on Nov. 21 at the Orpheum Theater. The program was attended by the largest audience so far and one that was most enthusiastic in its approval of the performance.

The players, composed of professionals, amateurs and students, have improved since last season and, while there were a few slips, gave spirited and convincing renditions of a list of difficult works, including Glinka's 'Russlan and Ludmilla' Overture, Tchaikovsky's 'Romeo and Juliet' Overture, the Petite Suite of Debussy and David Stanley Smith's 'Prince Hal'.

Buxton Plays Beethoven

Eugenia Buxton was the soloist and gave a sparkling and thoroughly convincing performance of the First Beethoven Piano Concerto. She is a native of Memphis. The orchestral accompaniment was marked by delicate nuance



Burnet Tuthill

that is not usually to be expected from a mixed group of players of such brief experience.

The 'Prince Hal' Overture of David Stanley Smith, which closed the program, called forth the most enthusiastic approval of the audience, both for its music and its performance. It is a brilliant work of high spirits. The second concert of the present season is scheduled for Jan. 23. J. C.

NATIONAL SYMPHONY ENLISTS SOLOISTS

**Spalding and Martini Appear
Under Kindler's Baton—Play-
ers Begin Tour**

WASHINGTON, D. C., Dec. 5.—Concerts in which Albert Spalding, violinist, and Nino Martini, tenor, were soloists, and another program in the "Beloved Masterpieces" series were presented by the National Symphony in Constitution Hall before the organization left on Dec. 4 on an extended tour through New England states.

Mr. Spalding received a warm reception when he appeared with the orchestra on Nov. 15 to be soloist in the Brahms Concerto. The enthusiasm of this greeting paled only alongside the strength of the ovation that followed the performance. Dr. Hans Kindler, conductor, surrounded the concerto with an orchestral program including Introduction and Passacaglia from 'Dido and Aeneas' by Purcell, Mondonville's 'Arlecchinata' and the Sibelius's Second Symphony.

New Spier Work Played

Mr. Martini, appearing on Nov. 19 for the first time in Washington as a soloist with the orchestra, was likewise well received. He sang three operatic arias with orchestral accompaniment; and with Miguel Sandoval at the piano he sang a group of four songs. Dr. Kindler conducted the orchestra in Dvorak's 'Carnival' Overture, Mozart's Symphony in G Major, and the first performance of 'Symphonic Visions' by a Washington composer, LaSalle Spier.

Mr. Spier, whose composition was revealed as one of good workmanship and orchestral color, shared the applause with Dr. Kindler and the orchestra.

The "Beloved Masterpieces" concerts, launched so auspiciously last month, were continued on Dec 3 with a program that centered around Bee-

thoven's Fifth Symphony. Other works on the program included Brahms's 'Academic Festival' Overture, Mozart's 'Eine Kleine Nachtmusik' and Saint-Saëns's 'Danse Macabre'. Following this concert the orchestra entrained for the northern tour, scheduled to open with an engagement on Dec. 4 in Syracuse, N. Y.

This, the first tour of the National Symphony's 1939-40 season will include eleven concerts in nine cities. Following its appearance in Syracuse, the orchestra was to play on Dec. 5 at Cornell University, Ithaca, N. Y.; on Dec. 6 two concerts in Elmira, N. Y.; on Dec. 7, at Hamilton, N. Y.; on Dec. 8 at Troy, N. Y.; on Dec. 10, at Springfield, Mass.; on Dec. 11 at Fall River, Mass.; on Dec. 12, two concerts in Hartford, Conn., and on Dec. 13, Kingston, N. Y.

JAY WALZ

SAN ANTONIO GROUP BEGINS ACTIVITIES

**Max Reiter Conducts Newly-
Organized Symphony with
Templeton as Soloist**

SAN ANTONIO, TEX., Dec. 5.—A large and appreciative audience attended the opening concert in a series of four by the newly organized Symphony Society of San Antonio on Nov. 24, at the Municipal Auditorium. Max Reiter conducted.

Of the ninety-five players, fifteen were engaged from Oklahoma City. The program included the overture to Rossini's 'La Cenerentola', Tchaikovsky's Fifth Symphony and Sibelius's 'Finlandia'. The soloist was Alec Templeton, who performed Franck's Symphonic Variations for piano and orchestra and entertained with a group of original compositions and improvisations. E. H. Keator is president; D. A. Powell, secretary-treasurer, and Pauline Washer Goldsmith, organization chairman.

The Federal Symphony, Walter Dunham, conductor, was heard on Nov. 1,

in the Municipal Auditorium. Mozart's G Minor Symphony, works by Weber, Goldmark, arrangements by Juan Macias of Bach and Grieg compositions, and a work by Bennett were played.

A new civic group sponsored by the City Recreation Department, is the Junior Civic Orchestra, planned to give orchestral training to children of the senior high school age. Sixty-five members have enrolled. Bertram Simon is the director. GENEVIEVE TUCKER

INDIANAPOLIS HAILS FIRST 'POP' CONCERT

**Sevitzky Conducts Symphony in
Opening Event with Maier
as Soloists**

INDIANAPOLIS, Dec. 5.—Indianapolis music patrons turned out en masse recently for two concerts of the Indianapolis Symphony. The first 'pop' of the Symphony on Nov. 26 found some 200 who were willing to stand throughout the afternoon. Mr. Sevitzky offered Rimsky-Korsakoff's overture and bridal cortège from 'Le Coq d'Or'; the first and second movements of Beethoven's Fifth Symphony; Burnet Tuthill's 'Bethlehem', heard here for the first time; Dukas's 'Sorcerer's Apprentice'; Tchaikovsky's 'Marche Slave'; and Mozart's Concerto in E Flat for two pianos with Lois and Guy Maier as soloists. The audience was highly enthusiastic and Mr. Sevitzky commented upon the enjoyment he felt in such spontaneous applause.

Soloists Win Many Recalls

Mr. Tuthill's 'Bethlehem' develops to a majestic climax. Of special interest was the appearance of Mr. and Mrs. Maier, who gave a flawless rendition of the Mozart concerto. The audience responded after every movement and after the final Allegro the artists were cheered and called out time after time to acknowledge the appreciation.

The 'Marche Slave' was the final work listed, but the audience remained seated and finally Mr. Sevitzky announced that twelve first violins would play in unison the scherzo of Mendelssohn's Violin Concerto. Thus the first 'Pop' concert came to an exciting close.

The first concert especially arranged for children filled the Murat Theatre on Nov. 25. Making an especial appeal to the youngsters were the Overture to Glinka's 'Russlan and Ludmilla', works by Liadoff, Bizet and Ippolitoff-Ivanoff, a concerto for percussion instruments by Schreiner, excellently played by Cloyd Duff, and songs sung by the audience, including Ernest Bloch's 'America'.

PAULINE SCHELLSCHMIDT

Harold Bauer Resigns from Presidency of Beethoven Association

Harold Bauer, pianist, founder of the Beethoven Association twenty-one years ago and president since its inception, has resigned from this post, it was announced at the first members' luncheon in the club house on Nov. 21. The announcement was read by Georges Barrière, who will be acting president during the coming year. The board of directors accepted Mr. Bauer's resignation with regret and sent him a vote of thanks for his services during the two decades of the association's existence. Headquarters of the association will continue to be the club house at 30 West 56th Street, New York, and plans for the present season will be announced shortly.

DALLAS SYMPHONY OPENS ITS SEASON

**Singer Conducts Works by Sibelius, Rimsky-Korsakoff
and Tchaikovsky**

DALLAS, Dec. 5.—The first program of the current season was given by the Dallas Symphony before a large and en-



Jacques Singer

thusiastic audience on Nov. 26, at Fair Park Auditorium. Jacques Singer, conductor, led the organization of eighty-two men and women through a well executed program.

The program opened with 'Finlandia' by Sibelius, followed by Rimsky-Korsakoff's Dance from 'Snegoroutchka', and 'The Flight of the Bumblebee' from 'Tsar Sultan'. After the intermission, Tchaikovsky's Symphony No. 5 was played with fine musicianship and artistic feeling.

Gloria Jean Is Soloist

The soloist was Gloria Jean, aged eleven. The little girl had poise and sang with simplicity Dall'Acqua's 'Villanelle', the 'Lullaby' attributed to Mozart, and 'Annie Laurie'.

Zelman Brounoff is the concertmaster for the season. The organization is under the local auspices of the Symphony Society of Dallas, of which T. E. Jackson is president, assisted by a most capable group of men and women. Herbert Carpenter is business manager. The program was repeated on Nov. 27, before another well filled house, and was broadcast. MABEL CRANFILL

ENESCO ILL

**Stricken in Italy, Will Be Unable to
Conduct New York Philharmonic**

Georges Enesco, composer, conductor and violinist, will be unable to fulfill his engagement of two weeks as guest conductor of the New York Philharmonic-Symphony. Word was received from Mr. Enesco from Genoa in Italy, where he was stricken ill after having traveled there from his home in Rumania. He was to have sailed on the Rex on Dec. 3 for America. He is now in Turin. Igor Stravinsky has agreed to conduct for one week and John Barbirolli will forego part of his mid-season holiday to conduct during the other week. Mr. Barbirolli will conduct on Dec. 28, 29 and 31, and Mr. Stravinsky at the concerts of Jan. 4, 5, 6 and 7.

ARTUR BODANZKY, NOTED CONDUCTOR, TAKEN BY DEATH

With Metropolitan Opera for 24 Years;
Achieved Eminence in Wagner Works;
Led Concerts of the Friends of Music

By OSCAR THOMPSON

AMERICA'S music lost one of its most picturesque and vital figures when death ended the career of Artur Bodanzky in New York on Nov. 23. He would have been sixty-two years old on Dec. 16. Although there had been some warning of the possibility of a breakdown, in the several instances in which he had relinquished the baton to another in the last two seasons, it was taken for granted that he would be at the conductor's desk again for the Wagnerian performances this season and in seasons to come.

When Mr. Bodanzky was taken to New York Hospital on Oct. 28, suffering from arthritis, there was little thought of a serious illness. It was said that he needed a complete rest. Though performances that had been assigned to him in the first week of the new season were shifted to Erich Leinsdorf, it was confidently assumed that Mr. Bodanzky would take over his duties within a month. Complications ensued, these culminating on Oct. 28 in a severe heart attack. Death was attributed by Dr. E. E. Forkner to coronary occlusion. Mrs. Bodanzky was present when her husband died. Their son met death some years ago in an automobile accident.

Mr. Bodanzky was the Metropolitan's senior conductor and the conductor most widely known there since the departure of Arturo Toscanini. He had conducted at the Metropolitan for 24 years, a record without a break save for a brief period—only a part of one season—when he left the opera company to devote his energies entirely, as he then thought, to the expanding choral-orchestral program of the Friends of Music. His career found its high point in the much-lauded Wagnerian performances of the last several seasons. Ring cycle and 'Tristan' audiences gave him protracted ovations as he entered the pit for the final acts of performances. His slender, erect figure and quick aggressive manner as he took his seat in front of the players—Mr. Bodanzky was one of the few opera leaders who always sat down to conduct—left no doubt in the minds of those who could see him only dimly as to who it was that held the baton. His beat was decisive, nervous, intense. There was always the feeling that he drove the orchestra hard; unsparing of himself—he was exacting of the players. But he was exceedingly sensitive and in some quarters it was said that the bobbles of overworked musicians—as when a horn player lost his "lip"—greatly distressed him. Often, however, his extended arms were a sign that the conductor was passing the applause on to the men.

Criticisms of "Cuts"

Mr. Bodanzky knew, also, the discouragements that come from the fault-finding of the professional critics. From the first, he was taken to task in some quarters for the so-called "Bodanzky cuts", by which various works—chiefly, but not solely, those of Wagner—were shortened by anywhere from ten to forty minutes. These excisions having become



Above, Artur Bodanzky at the Time He Was Engaged for the Metropolitan in 1915. He Was Then 38 Years Old and Succeeded Alfred Hertz as Conductor of Wagnerian and Other German Opera

Below, Mr. Bodanzky in Action. He Is Seen Coatless, Conducting at a Rehearsal



Wide World



N. Y. Times Studio

Artur Bodanzky—A Recent Portrait

white-heat of one who had become part of the music's essential spirit. Particularly in his earlier years at the Metropolitan his tempi were often attacked as on the fast side. Very rarely was it charged that performances lagged under his beat. He did not spare the singers in the matter of orchestral volume. He



Wide World

With a Colleague, Ettore Panizza

felt that it was their business to make themselves heard; his to preserve the rightful scale of dynamics in the ebb and flow of the Wagnerian melos. If he was caustic or bitterly ironical in his rebukes, he also was capable of the most generous praise when artists fashioned details of their impersonations in a way that delighted him.

The sometimes severe criticisms of the earlier years of Mr. Bodanzky's Metropolitan career gradually moderated and all but disappeared as time went on. Undoubtedly he grew from season to season and there was a distinct mellowing in his performances in the last years. He undoubtedly became one of the most eminent, and most dependable, of the Wagnerian conductors of his times. The "Bodanzky cuts" still caused irritation among an exacting few and it is not to be assumed that all disagreements over tempi and other details were swept away. But in his final seasons at the Metropolitan, many who had been at best lukewarm toward him earlier in his career would have been hesitant to name another Wagnerian conductor active in any of the opera houses of the world whom they would have preferred to see at the Metropolitan. His performances became a standard by which performances elsewhere were judged. A Toscanini or a Muck might—and did—transcend them. But they were not, like Artur Bodanzky, presiding regularly over repertory performances, week in and week out, in a long and exhausting season. Theirs was the super-standard of special occasions.

A Native of Vienna

Artur Bodanzky was born in Vienna, Dec. 16, 1877. His father was a paper manufacturer who, being very fond of music, had his son taught violin at an early age. When the boy was thirteen, the father's business failed and the son turned to music as a means of livelihood. Entering the Vienna conservatory he continued his study of violin and when called to the army at the age of seventeen, he joined a regimental band.

On being demobilized, Artur Bodanzky became a member of the orchestra of the Vienna Court Opera. In 1900, he was engaged by the opera at Budweis in Bohemia and there he conducted operettas. In 1903, he re-joined the Vienna Court

(Continued on page 19)

'Rosenkavalier' was another of the works that, as he viewed it, called for the pruning knife. Nor was Mr. Bodanzky timid about making additions of his own to standard works, as his specially contrived recitatives for Weber's 'Oberon' and 'Freischütz' and Beethoven's 'Fidelio', the former augmented also by an orchestral version of the Memento Capriccioso as an entr'acte, bore ample witness.

Conductor of Authority

Artur Bodanzky was a conductor of authority, endless vigor and exceptional technical skill. In his larger and more emotional performances, he was also a conductor of communicative passion and had the most penetrating insight into the drama behind the notes of the score. He had a vivid sense of the theatre and he rose to climactic moments with the

the rule, uncut performances were the rare exceptions and were specially advertised as such, being confined almost entirely to the afternoon Ring cycles which became features of the Metropolitan seasons in the latter part of Mr. Bodanzky's tenure as chief German conductor. Lovers of Mozart were in arms over the elimination of some of the chief airs (including the tenor's 'Un aura amorosa') from the Bodanzky abridgement of 'Cosi fan tutte'. But similar excisions from Rimsky-Korsakoff's 'Snigourotchka' made it impossible to accuse the conductor of playing favorites.

Mr. Bodanzky believed in his cuts and stood stoutly by them. Once, over coffee cups in Vienna, he told this writer that if he were to conduct a Verdi opera—as he said he really would like to do—he would first cut out many of the (to him) odoriferous airs. Strauss's

ORCHESTRAS: Philadelphians and Boston Symphony Visit

THE presence of the English composer Arthur Bliss, to whom John Barbirolli yielded the podium to conduct the suite from his ballet, 'Checkmate', added zest to Philharmonic-Symphony concerts. The same week Zino Francescatti, violinist, made his American debut, with Mr. Barbirolli and the orchestra. Leopold Stokowski presented the Philadelphians in a new seating arrangement. Ernest Schelling opened the Young People's Series. Arturo Toscanini continued his Beethoven Cycle with the NBC Symphony. At his first two New York concerts of the year Serge Koussevitzky presented two all-American programs with the Boston

Symphony. Sergei Rachmaninoff was soloist with Eugene Ormandy and the Philadelphia Orchestra in the first of three concerts devoted to his music.

Arthur Bliss Conducts Suite from His Ballet, 'Checkmate'

New York Philharmonic-Symphony, John Barbirolli, conductor; Arthur Bliss, guest conductor. Carnegie Hall, Nov. 16, evening.

Overture to 'The Bartered Bride'...Smetana
Suite from Ballet, 'Checkmate'.....Bliss
(First time in America)
Symphony No. 4 in E Minor.....Brahms

Mr. Bliss conducted his own work with the enthusiasm of one who believed in its every note and had the satisfaction of being rousingly applauded. The orchestra apparently gave him everything he asked. The results, if not momentous, were pleasantly worth while. On the basis of what the music revealed—and what the printed synopsis of the action suggested—the ballet ought to be worth producing on this side of the Atlantic. It has had more than a hundred performances in England since its nativity in 1937.

'Checkmate' is a "chess" ballet, as Stravinsky's 'Card Party', a product of the same year, was a "poker" ballet. The two works were staged for their premieres within two months of each other, Stravinsky conducting the American Ballet's production of his ballet at the Metropolitan in April, the Vic-Wells troupe from London bringing out the Bliss opus in Paris in June.

Mr. Bliss has composed a tragedy in which a Red Knight, a Black Queen and a Red King play out a cruel tale. It is the Black Queen who emerges triumphant after she has slain both the Red Knight, whom she lures with a rose, and the forlorn old Red King. The suite takes in about half the music of the ballet. The sections included have the titles 'Dance of the Four Knights', 'Entry of the Black Queen', 'The Red Knight's Mazurka', 'Ceremony of the Red Bishop', 'Death of the Red Knight' and 'Finale: Checkmate'. These sections have animation and bespeak the resourceful craftsman. Dissonance plays an appreciable part, but there is nothing extreme in the writing. What the music seems to lack is striking or highly gratifying ideas. It is scenic and perhaps even graphic, rather than melodically appealing or emotionally stimulating. There are attractive pages—the entrance of the Black Queen, the flute passage in the episode of the death of the Red Knight, the rhythmic punctuation of the old Red King's last battle. But the handling of the materials remains superior to those materials.

The Smetana overture and the Brahms symphony were vigorously and effectively performed under Mr. Barbirolli's leadership.

Stokowski Brings His Upside-Down Orchestra to New York

Philadelphia Orchestra, Leopold Stokowski, conductor. Assisted by the Women's Glee Club of the University of Pennsylvania. Carnegie Hall, Nov. 16, evening.

Overture in D Minor.....Handel-Stokowski
Symphony in G Minor.....Mozart
Passacaglia in C Minor.....Bach-Stokowski
Noctures: 'Nuages', 'Fêtes', 'Sirènes'.....Debussy

'Pictures at an Exhibition'.....Moussorgsky-Stokowski

This was New York's first opportunity to view Mr. Stokowski's upside-down ensemble, with strings at the back, brass, woodwinds and percussion at the front. As the house was darkened, one saw only dimly, save that the conductor was boldly silhouetted on the podium. Visually the prospect was not as exciting as it was aurally, since the players who could most readily be seen were the ones who sat for long stretches of time without sounding a note. The busy strings were almost out of view.

The net result of the re-seating of the orchestra seemed to be a general coarsening



A Group of American Composers with Dr. Serge Koussevitzky After a Pair of Programs of American Music Given by the Boston Symphony. Left to Right: Howard Hanson, Roy Harris, William Schuman, Dr. Koussevitzky and John Alden Carpenter

of the basic tone. The strings sounded even louder than ordinarily but there was a loss of refinement and of caress in this increased volume. Individual instruments among the woodwinds stuck out. Too clear and emphatic were little three and five-note quirks among the woodwinds that ordinarily are absorbed in the harmonic web. The mere fact that the eye noted every such entrance tended to give entirely subsidiary phrases in the winds an undue importance.

In the Debussy nocturnes, particularly 'Nuages', the tone of the woodwinds was undesirably full-bodied and assertive. Gone was the old evanescence of sound, though the playing was in other respects superb.

Mr. Stokowski's version of Moussorgsky's 'Pictures' did not cause the reviewer to forget that of Ravel. There were times when the new scoring succeeded in being more "Slavic",—the avowed aim of Mr. Stokowski. 'Gnomes' was effectively strident; the 'Ballet of the Chickens in their Shells' a virtuoso bit of woodwind comedy. 'The Old Castle' and 'The Catacombs' were sumptuous in sound. But 'The Gate of Kiev' outdid everything and everybody in a heaping of sonorities that were more brazen and deafening than they were heroic or splendid.

Schelling Begins Young People's Concerts

New York Philharmonic-Symphony, Ernest Schelling, conducting; Carnegie Hall, Nov. 18, morning:

Overture to 'M. de Pourcagnac'.....Lulli
Branle de Poitou, Chanson et
Danse BasseArr. by McEwen
'The Carman's Whistle'.....Byrd
Balleta con Gagliarda; Saltarello et
Canario; Bergamasque; from
'Antiche Danze ed Arie'.....Caroso-Respighi
Second SuiteScarlati
ToccataMcBride
Fugato on a Well-Known Theme.....Mozart
First Movement from 'Jupiter'.....Mozart

Bringing the same understanding of young folk, the same whimsical and charming manner of infusing knowledge into his young hearers, Ernest Schelling returned to his microphones, his slides and the podium of the Young People's concerts at this, the first of the series for children of the season. That he was welcomed with applause and affection need hardly be said. To newcomers, the experience of hearing Mr. Schelling expounding in the darkened hall, by the aid of a magic lantern, form in music, and illustrating his remarks at the piano, as well as with the orchestra, must have proved a delightful experience, and to older hands at the concerts—youngsters of several years' acquaintance with



Arthur Bliss

the Saturday morning programs—a welcome resumption of a delightful Saturday morning occupation.

Koussevitzky Gives American Program in First Visit

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Jesús María Sanromá, pianist. Carnegie Hall, Nov. 23, evening:

Suite in E Major for String Orchestra, Op. 63Arthur Foote
Concertino for Piano and OrchestraWalter Piston
Mr. Sanromá
Symphony No. 3 in One MovementRoy Harris
Symphony No. 2 in E MinorRandall Thompson

It is to be doubted if an all-American program is of real service to the cause of native music, and yet as a gesture of good will prompted by probably sincere admiration on Mr. Koussevitzky's part, such a concert carries considerable weight. Certainly the cause is furthered by such superb performances as the conductor and the virtuosos orchestra gave the works in question.

Contrasts of styles and materials were plentiful. Foote's Suite belongs to the past; the other three works blow a more modern tune. Between the pleasant conventionalities of the Prelude, Pizzicato, (Continued on page 27)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



TIBBETT



MENUHIN



MARTINI



FRANTZ



JEPSON



BAMPTON



ANTOINE

MANAGEMENT

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STOKOWSKI ENDS TERM; ORMANDY RETURNS

Philadelphia Orchestra Plays Transcriptions and Begins Rachmaninoff Cycle

PHILADELPHIA, Dec. 5.—Continuing his brief Autumn tenure as conductor of the Philadelphia Orchestra, Leopold Stokowski led the concerts in the Academy of Music on Nov. 17 and 18:

Overture to 'Le Nozze di Figaro'.....Mozart
Symphony No. 4 in E Minor.....Brahms
'Three Nocturnes'.....Debussy
(Women's Glee Club of the University of Pennsylvania)
'Pictures at an Exhibition'.....Mussorgsky
Transcribed by Stokowski

With some minor modifications the seating plan recently adopted by Stokowski was used at these concerts so there was further opportunity to test its effectiveness. Its principal advantage seems to be in the added brilliance given certain instrumental groups, but on the whole, matters of balance, articulation, tone quality and sonority were quite satisfactory under the arrangement previously prevailing. (As a matter of fact, Eugene Ormandy, on resuming the conductorship on Dec. 1 and 2, returned, with some slight changes in positions of trumpets and trombones, to the seating scheme employed for some time past.)

Mussorgsky Arrangement Appeals

Great interest centered in Stokowski's orchestration of Mussorgsky's 'Pictures', which makes effective and generous use of the resources of the modern orchestra and presents many brilliant moments in the instrumentation as well as dynamic contrasts. 'The Great Gate of Kiev' is dazzling in its tonal impressiveness and sheer instrumental force.

Of the Debussy 'Nocturnes', 'Nuages' and 'Fêtes' were beautifully played. 'Sirènes', less often heard, afforded pleasure, the Women's Glee Club of the University of Pennsylvania, prepared by Harl McDonald, fulfilling its assignment admirably in the choral passages. The readings of the Mozart Overture and the Brahms Symphony found enthusiastic favor with the capacity audiences at both concerts.

Stokowski concluded his present stay with a diversified program at the concerts of Nov. 24 and 25:

Organ Fugue in G Minor.....Bach
Adagio from Organ Toccata and Fugue in C.....Bach
First Movement from Sonata in E Flat for Pedal-Clavier.....Bach
Organ Chorale-Prelude 'Ich ruf' zu Dir'.....Bach
Symphony No. 7 in A.....Beethoven
Slavic Dance.....Dvorak
'San Juan Capistrano' (Two Evening Pictures).....McDonald
1. 'The Mission'. 2. 'Fiesta'
Prelude and Love-Death from 'Tristan'.....Wagner

The Bach works, set forth in Stokowski's transcriptions, provided a commensurate share of the program's enjoyment both in music and performance. The movement from the Sonata in E Flat (composed for Wilhelm Friedemann Bach) was new to the city. Particularly agreeable were the Adagio from the Toccata in C and the beautiful 'Ich ruf' zu Dir'. Given a local premiere, Harl McDonald's pieces proved appealing in musical substance and orchestral texture. They were finely projected. Composed in 1938, they were first played in October this year by the Boston Symphony.

The Dvorak and Wagner items had splendid readings, but Beethoven's symphony, dominated by its musical vitality and force, all that preceded and succeeded it.

Following the symphony, the Funeral

March from Handel's 'Saul' (in a new version for the modern orchestra by Stokowski) was played in memory of the late John Frederick Braun, for many years a member of the board of directors of the Philadelphia Orchestra Association.

At the conclusion of the program Stokowski was recalled to the stage several times, finally making a brief speech in which he expressed the delight experienced during his stay in Philadelphia and his concerts with the orchestra.

Rachmaninoff as Composer and Soloist

Eugene Ormandy returned for the concerts of Dec. 1 and 2 and was given a prolonged and enthusiastic greeting by both audiences and the orchestra when he appeared on the platform. The program was the first in a series devoted to music of Rachmaninoff and the great composer-pianist was present as soloist. He was honored with an ovation which indicated the esteem and respect in which he is held in this city as a musician and artist. The list offered:

Symphony No. 2 in E Minor....Rachmaninoff
Concerto No. 3, in D Minor for piano and orchestra.....Rachmaninoff

The large-scaled and richly orchestrated E Minor symphony was given a magnificent performance. Mr. Ormandy's interpretation was authoritative and disclosed his mastery of the work in all respects. Great applause acknowledged the fine accomplishment of leader and musicians.

The publication of the Concerto was everything that might be expected with Rachmaninoff as soloist and an outstanding conductor and orchestra in the accompaniment, if such it could be called, for the work is "symphonic" in scope and fabrication, and the orchestra much more than mere support for the solo instrument. Rachmaninoff played with his accustomed command of technique and musicianship, and was called again and again to the stage at the conclusion, signifying that the tribute be shared with Mr. Ormandy and the members of the orchestra.

Another capacity audience hailed Rachmaninoff in the Academy of Music on Dec. 4, when he played the solo part in his Second Concerto, in C Minor, and again disclosed his brilliant mastery. Mr. Ormandy and the orchestra gave a splendid accompaniment and duplicated their thrilling exposition of the E Minor Symphony.

WILLIAM E. SMITH

PHILADELPHIA LA SCALA OPERA GIVES 'TRAVIATA'

Bamboschek Conducts with Garrotto, Peerce and Weede Singing Three Leading Roles

PHILADELPHIA, Dec. 5.—With Giuseppe Bamboschek conducting, the Philadelphia La Scala Opera Company gave the second performance of its current season in the Academy of Music on Nov. 30, offering an excellent production of Verdi's 'La Traviata'.

Annunciata Garrotto proved vocally and dramatically pleasing in the role of Violetta; Jan Peerce as Alfredo was justly honored by the audience for a convincing and expressive interpretation, and Robert Weede, as Germont père, was outstanding.

Others in the cast were Edith Miller, Flora; Nina Dorian, Anina, and Costante Sorvino, Blakeley Ritter, Theodore Bayer, Walter Stafford, and Theo-

City Symphony Gives Wagnerian Concert



Wide World

Mayor La Guardia and City Council President Newbold Morris Are Participants in the Federal Music Project Wagner Concerts. Form the Left, Lauritz Melchior, Friedrich Schorr, Elisabeth Rethberg and Frieder Weissmann, Conductor

Melchior Is Soloist with Weissmann Conducting WPA Orchestra in First of Three Events

The first of three Wagnerian concerts by the New York City Symphony, conducted by Frieder Weissmann, was given at the Center Theatre on Dec. 3 with Lauritz Melchior as soloist. The second event of this series under the auspices of the New York City WPA music project was scheduled for Dec. 10, with Friedrich Schorr as soloist. The third concert will be given on Dec. 17, with Elisabeth Rethberg as guest artist. The Center Theatre has been made available through the courtesy of Nelson Rockefeller, president of Rockefeller Center.

The chorus contributed to the success of the performance and applause greeted a colorful ballet with William Sena and Mardie Vosseler as premiere dancers.

WILLIAM E. SMITH

PHILADELPHIA OPERA GROUP GIVES 'FAUST'

Sylvan Levin Conducts Initial Work of Season—Local Artists Participate

PHILADELPHIA, Dec. 5.—A pleasing and well-integrated production of Gounod's 'Faust' in the Academy of Music on Nov. 21 marked the successful inaugural of the Philadelphia Opera Company's season with Sylvan Levin, musical director of the organization, conducting, and Hans Wohlmuth in charge of stage direction. A virtually capacity audience was present and enthusiastically acknowledged the performance. In conformity with the company's avowed policy, singers and musicians from the Philadelphia area participated.

Great attention was given to the ensemble aspects of the production and to matters of staging, several traditional practices (particularly in "magical" effects) being disregarded. The settings were simple, but effective, the use of a stationary fore-stage set, with a large central arch, allowing for fairly rapid changes of scenes.

The title role was excellently sung by Fritz Krueger, who vocally and histrion-

ically, realized the best performance he has attained in this city. The Marguerite (a brunette rather than the blond of tradition), was Frances Greer, whose youthful appeal and personable stage presence enhanced a good interpretation. Leonard Treash as Mephistopheles accomplished an impressive impersonation both in voice and acting and shared with Miss Greer and Mr. Krueger in the major honors of the occasion. Robert Gay, as Valentin, won his measure of the applause, and others in the cast were Nancy Fishburn, Marthe; Hallie Howland, Siebel, and Frank Cappelli, Wagner.

Mr. Levin conducted with authority and showed full knowledge of the score in its orchestral and vocal elements.

WILLIAM E. SMITH

Yehudi Menuhin World Tour Postponed
Informed by the State Department that his passport has been invalidated, Yehudi Menuhin was forced to postpone his scheduled tour around the world indefinitely. Upon completion of his present American tour on Jan. 19 he will retire to his ranch in Alma, Calif., for research and recreation. He will again tour America next November and hopes he may be able to fulfil the contracts for his world tour after January 1941.

A Correction

In listing the winners of the 1939 national composition contest sponsored by the National Federation of Music Clubs, the name of the composer of the work 'Monotone', for voice, was listed as Genevieve Davis. The composer's name is Genevieve Davisson.

CONCERTS: New and Favorite Singers, Chorus Welcomed

THE approach of the Christmas holidays found the season in full swing. A plentiful supply of piano recitals brought Rudolf Serkin, Marcel Maas, Katherine Bacon, Storm Bull, Emile Baume, Rosalyn Tureck, Lolita Gainsborg, Aurora Mauro-Cottone and Aldo Solito de Solis. Singers of the fortnight were Marian Anderson, Elisabeth Rethberg and Ezio Pinza in joint recital, Roland Hayes, Yves Tinayre, Edouard Grobe, Oliver Stewart, Sheila Tara and Virginia Foley. Albert Spalding, Zlatko Balokovic, and Arthur LeBlanc were heard in violin recitals. Emanuel Feuermann gave a 'cello recital. The chamber music roster included two New Friends concerts and Ralph Kirkpatrick, harpsichordist, with assisting instrumentalists and singers. The Coffe-Chantal sisters gave a two piano recital. The Don Cossacks returned and Lucy Bigelow Rosen played the theremin.

Tinayre Sings Medieval Music

Yves Tinayre, tenor, assisted by Harrison Potter, piano; Felix Galimir, Frederick Dvornich, violin; Vernon De Tar, organ; Edward Treutel, trumpet. Town Hall, Nov. 18, afternoon.

Conductus: 'Beata viscera Mariae Virginis' Perotin
'Ave Mater'.....XIV Century
'Eia Mater fons pietatis'.....Joaquin des Pres
Motet: 'O bone Jesu'.....Hammerschmidt
Motet: 'Cantabo Domino in vita mea' Grandi
Kirchenkantate, No. 4, 'Die Englein' Kriedel
'Erlaese'; 'Abendroethe'.....Schubert
'Auf dem Kirchhofe'; 'In Waldeseinsamkeit' Brahms
'Recueillement'; 'L'Echelonement des haies';
'Les Fêtes Galantes'.....Debussy
Trumpet Tune from 'Dioclesian'.....Purcell

For the fastidious, Mr. Tinayre's recital was one of the most treasurable experiences of many seasons. This was so not solely because of the rare and beautiful music sung by the French scholar, but because of the consummate art with which it was presented. A remarkable interpreter, Mr. Tinayre is also a remarkable vocal technician. In breath control, in the spinning of long-drawn phrases, and in the poise and surety with which difficult runs and other tricky passages were accomplished, his singing was such as is rarely heard in the concert halls.

Mr. Tinayre is a medievalist and as a singer he is most exceptional in his delivery of old music of the type that he himself has unearthed and made available to the modern world. His unaccompanied singing of the thirteenth century Conductus by Perotin and of another French work of the same period, given as an extra, was a tribute to his very accurate sense of pitch, as well as to the sensitivity of his delivery. The beauty of the music was matched by the beauty of its accomplishment. So highly has Mr. Tinayre perfected a style and technique for this music that the singer and what is sung seem inseparable.

The Brahms Lieder were tastefully and expressively sung, but they are for others. Mr. Tinayre's style is an essentially Gallic one. No wonder then that his Debussy singing was exquisite. Still it was in the old music of the first part of the program that he was incomparably the artist as well as the scholar.

Roland Hayes in Annual Appearance

Roland Hayes, tenor. Reginald Boardman, accompanist. Town Hall, Nov. 26, evening:

'Lungi da te ben mio'.....Bononcini
'Maledetto sia l'aspetto'.....Monteverdi
Ariette from 'Dardanus'.....Rameau
'L'amour de moi'.....XIIIth Century French
'Du bist die Ruh'; 'Der Jüngling an der Quelle'; 'Rastlose Liebe'.....Schubert
The Stars Looked Down.....Boardman
'L'invitation au voyage'.....Duparc
'Tout gai' (Greek popular melody)

arr. by Ravel
Recitatif et air d'Azaël, from 'L'enfant prodigue'.....Debussy
'Le thé'.....Koechlin
'Dat's All I Want'; 'You're Tired Chile';
'Dry Bones'; 'Good News' Spirituals,
arr. by Hayes

Mr. Hayes may always be depended on



Yves Tinayre



Marian Anderson



Roland Hayes



Edouard Grobé



Serge Jaroff



Oliver Stewart



Ezio Pinza



Elisabeth Rethberg

to provide a recital of the highest artistic calibre, and this occasion was no disappointment. At this date, it is not necessary to dwell on the singer's exquisite accomplishments with the pianissimo voice, the delicate sense of style and gift for phrasing, and the sure musicianship which informs everything he does. These qualities were present in almost every item on the program; it was only when he forced his voice to harsh fortes, as in the climax of Schubert's 'Du bist die Ruh', which was otherwise suavely sung, or in the same composer's 'Rastlose Liebe', that there were moments which were less satisfactory.

So delighted was the audience with his fine-spun tone and penetrating interpretations of the Monteverdi air and the Schubert 'Der Jüngling an der Quelle' that Mr. Hayes had to repeat them. His French songs were among the most enchanting on the list, not only because they were so winningly sung, but also by virtue of beautiful diction. Seldom has one heard 'Le rêve' from 'Manon', one of several encores, so movingly set forth within its pastoral range of emotion. The song by Mr. Boardman, who was a discreet accompanist, gave much pleasure, and needless to say, the Spirituals again had one of their truest interpreters, with Mr. Hayes's own arrangements scoring heavily.

Rethberg and Pinza Give Joint Recital

Elisabeth Rethberg, soprano. Ezio Pinza, bass. Fritz Kitzinger, accompanist. Town Hall, Nov. 29, evening:

'Che Veggio' from 'Floridante'.....Handel
'Ninna, Nanna' from 'L'Incoronazione di Poppea'.....Monteverdi
'Lungi Dal Caro Ben'.....Sarti
Presto, Presto M'Innamoro.....Mazzaferrata
Mr. Pinza
'Ganymed'; 'Lachen und Weinen'; 'Letzte Hoffnung'; 'Gretchen am Spinnrad' Schubert

Mme. Rethberg
Duet: 'Io T'Abbraccio' from 'Rodalinda' Handel

Mme. Rethberg and Mr. Pinza
'La Procession'.....Franck
'Le Faun'.....Debussy
'Prison'; 'Toujours'.....Faure
Mr. Pinza

'Neue Liebe'
'Mädchenlied'; 'An die Nachtigall'.....Brahms
'In dem Schatten meiner Locken'; 'Mausfallen Sprüchlein'.....Wolf
Mme. Rethberg

'La Pesca'.....Rossini

A large and festively-minded audience was on hand for this recital by Mme. Rethberg and Mr. Pinza, which was the second event in the Town Hall Endowment Series. Not only did the evening bring some superb singing, but the program was refreshingly out of the ordinary. Mr.

Pinza's performance of the aria from Handel's opera had true vocal splendor. The flow of tone was effortless and the rich timbre of his voice lent a special eloquence to the music. As if to show that he could spin out a gossamer tone as easily as he could support an orotund one, Mr. Pinza followed the 'Che Veggio' with an exquisite performance of Monteverdi's 'Ninna, Nanna.' If not patrician, this was singing of the highest technical finish and artistry. Later, in his French group, he proved an excellent interpreter of songs of a subtler cast. One does not recall a more eloquent performance of Franck's 'La Procession', which can so easily become theatrical.

Some of Mme. Rethberg's most persuasive singing came in the duets with Mr. Pinza, especially in the Mozartian excerpts offered as encores. Otherwise it was in the mezza voce region that her tone was warmest and the vocal line steadiest. In Wolf's 'In dem Schatten meiner Locken' and Mendelssohn's 'Neue Liebe' the charm and lightness of her singing were delightful. In the Schubert group and elsewhere the voice became hard as it ventured above the staff and lost color at times; that the singer was struggling with a cold doubtless played a role in this. Among her most enjoyable encores was the 'Vergebliches Ständchen' of Brahms in which her keen sense of humor had full play. Nor should her gown of gold brocade go without a word of admiration. Both artists were called upon for many individual encores, and they added several duets at the end of the recital. Throughout, Fritz Kitzinger's accompaniments were admirable.

Marian Anderson Sings Unusual List

Marian Anderson, contralto. Kostl Vahanen, accompanist. Carnegie Hall, Nov. 29, evening:

'El luto Garrido' (Sad Is My Heart) Pablo Esteve
'Menuet chante'.....Jose Bassa
'Del cabello mas sutil' (Your lovely fine hair).....Fernando Odradores
'Elegia Eterna'.....Granados
'La Cloche'.....Saint-Saëns
'Au bord de l'eau'; 'Après un rêve'.....Fauré
'Chère Nuit'.....Alfred Bachelet
Pauline's Aria from 'Pique Dame'

Tchaikovsky
'The South Wind'.....Horatio Parker
'Thoughts of Home'.....Herbert Bedford
'Song to the Dark Virgin'.....Florence Price
'I Hear an Army'.....Samuel Barber
'O What a Beautiful City'; 'Wade in the Water'; 'Some for Paul and Some for Silas'.....Arr. by Edward Boatner
'New Born Again'.....Arr. by William Hellman

The last title on this program might well be used for the entire list, most of which was new to Miss Anderson and her hearers, and for the visual aspect of the concert, as the singer appeared with a new "hair-do" and in a white satin gown of a type different from her usual concert costumes. The German Lieder for which she is justly renowned were absent, and they were missed, although the French group went a long way to make up the difference. It was, in fact, the exquisite tenderness, the repose, the sustained lovely pianissimo and the scrupulous diction of the Fauré songs which gave the greatest artistic pleasure. The drama inherent in Saint-Saëns's 'La Cloche' and the Tchaikovsky aria provided the only opportunities for the versatile singer to display the more emotional side of her musical nature. Although Barber's song possesses dramatic elements, one felt that Miss Anderson has

not yet made it her own. It was the extraordinary range of the voice and her remarkable control of tone on the breath that impressed throughout.

Miss Anderson is to be commended on her excursions into untrammelled ways. Particularly appropriate for the darker colors of her voice was the Spanish group. Among the natives, the posthumous Horatio Parker song deserved a hearing; the Bedford song, with its strange, low wailing at beginning and end, was extremely effective; the Price work, rather clumsily set to its exotic words, was so poignantly done that it had to be repeated. The Spirituals, as always, found Miss Anderson in her most compelling vein.

Edouard Grobé Makes New York Debut

Edouard Grobé, tenor, made his New York debut in the Town Hall on the afternoon of Nov. 19, with Coenraad V. Bos at the piano. Mr. Grobé has sung extensively with orchestra in this country and has also toured Europe.

His singing had much to recommend it, though, curiously enough, it was in the opening number, the extremely difficult and trying 'Comfort Ye' and 'Every Valley' from 'The Messiah', that his best effects were achieved. Beethoven's interminable 'Adelaide' had little to recommend it either vocally or interpretatively. The five songs from Schubert's 'Müllerlieder' were not sufficiently contrasted, either in selection or in presentation. The program also included five Brahms Lieder and five by Strauss. The singer's enunciation in both German and English was astonishingly clear and his breath control excellent, which stood him in good stead in 'The Messiah' excerpt. Mr. Bos was inclined to drive, a good deal of the time, rather than to accompany.

Oliver Stewart Gives Annual Recital

Oliver Stewart, American tenor, presented his annual recital program in Town Hall on the afternoon of Nov. 29, accompanied by Stuart Ross. In his opening group of airs by Handel, Dr. Arne, Gluck and Scarlatti, he used his manly voice to good advantage. Possessing a good scale in spite of variations in production, he sang with sonorous warmth. A lack of dramatic intensity and variety, and inexactness of pitch, however, marred his interpretations.

More successful was the French group that followed. Songs by Fauré, Staub, Duparc and Thomas were suavely interpreted, if somewhat handicapped by monotony of color. Azael's air from Debussy's 'L'Enfant Prodigue' was beautifully sung, and a pleasant addition was an air from Lalo's 'Le Roi d'Ys' wherein Mr. Stewart achieved smooth, artistic phrases, and top tones that were free and musical.

It was unfortunate that in his third group he should have essayed the declamatory songs by Grieg, Wolf, Weingartner, Mark and Brahms. Mr. Stewart's affinity is with the tranquil flow of the French masters, not with the dramatic fullness of the Germans. A group of English songs concluded the program.

Don Cossack Chorus Returns

A large audience and an atmosphere of mounting enthusiasm greeted the return of

(Continued on page 24)

PARIS ROUSES FROM ARTISTIC LETHARGY

Münch Conducts Concerts du Conservatoire—Remaining Societies Merge

PARIS, Nov. 15.—A great city of music is coming to life again, hesitantly, to be sure, for no one knows what this war has in store in the way of surprises and against what exigencies one will have to defend oneself. But as long as Paris remains Paris, it will be a center of music and culture.

Plays are being performed in the theatres again, especially in those subsidized by the French government; one museum at least, that of French architecture, is again open to visitors; and at the important National Conservatory the registration of pupils and resumption of instruction, the annual "rentrée" which occurs every fall, is now taking place. Of these pupils and of the teachers, some, to be sure, are missing, and in many a music and drama class women predominate, but the venerable Academy is manifesting its will to live. There was talk of moving it to Nantes, or to Fontainebleau, but it has remained in the Rue de Madrid. Several of the most important libraries are open again, the National Library, in particular, though activities have to be curtailed. Anyone who has tried to live without books can appreciate the gratitude of all those who are no longer obliged to do so. Furthermore, work has been resumed at the University.

Georges Thill Gives Recital

It is almost a matter of course that the various artistic performances cannot offer anything in the way of surprises for the time being. But it is pleasing to note that their integrity is being preserved. Up to the present time a single artist of rank has been heard in a recital of his own. This was Georges Thill, tenor of the Paris opera. Chamber music is confined for the most part to the radio, but it is good music, well played.

And lastly, despite all obstacles, Paris's distinctive orchestral concerts have gotten under way, the Concerts du Conservatoire no less, in the historic building of the old school, in the hall where Wagner was a guest. It is an excellent orchestra, whose nucleus is composed of the teachers of the conservatory. The conductor is usually Charles Münch. The repertoire is rich and does not shy away from modern music. Listeners are not wanting; there is scarcely a vacant seat.

Air-Raid Etiquette

Before the concert commences, a member of the orchestra steps forward and requests by order of the police that the audience leave the hall quietly in the event of an alarm signal; everything else will be taken care of. Then the music begins and all the anomalies of the present are forgotten. The concerts and the radio like to recall specifically French masterpieces, but without neglecting the great "foreign" classics. The French have always cultivated these masters and are thus justified in continuing to do so.

The remaining orchestral societies, Colonne, Lamoureux, Pasdeloup, are to be merged for the duration of the war and will play under their accustomed conductors, who will take turns.

The two opera houses combined their ensembles long since. Up to now, performances have been given at the Opéra Comique, not every day, to be

sure, and only the customary repertoire. But there will be more to come. And on Nov. 16 the Opéra reopened.

DR. PAUL STEFAN

VISITING ARTISTS ENTERTAIN BOSTON

Heifetz, Rachmaninoff, Busch and Serkin and Virovai Heard During Fortnight

BOSTON, Dec. 4.—Symphony Hall housed a trio of notable concerts by visiting artists during the past fortnight, with Jascha Heifetz sustaining his artistic reputation in a recital on Nov. 12, assisted ably by Emanuel Bay at the piano. On Nov. 19 Sergei Rachmaninoff gave an entrancing performance of music for the piano, including three items from his own pen, and the audience lingered for additional numbers from this gifted man.

On Dec. 3 the Don Cossacks sang a program under the direction of Serge Jaroff and its presentation was more than satisfying.

In Jordan Hall was given a joint recital by George Copeland, pianist, playing groups largely French and Spanish, and Cleora Wood, singing songs of the early 17th and 18th centuries, together with a group of Schumann. George Reeves played excellent accompaniments for Miss Wood.

Clara Rabinovitch pleased an audience of good size with a recital of music for the piano which included items by Bach, Beethoven, Brahms, and Chopin. Teresa Calamara gave a distinguished account of herself in a recital of piano works by Bach, Mozart, Beethoven, Chopin, Liszt and Ravel.

Messrs. Busch and Serkin also have returned to Jordan Hall in a recital of violin and piano music, in addition to which each artist performed solo items. Enthusiasm for them was the rule, as usual. Jessica Dragonette appeared in Jordan Hall in recital, assisted by Arpad Sandor at the piano, a concert under the auspices of the Massachusetts chapter of the International Federation of Catholic Alumnae.

Gerald Tracy Heard

One of the pleasurable pianistic events in Jordan Hall has been the recital of Gerald Tracy, who played a program comprising works by Bach, Beethoven, Schumann, Albeniz, Debussy, Ravel and Chopin.

Wallace Thompson, Negro tenor and pupil of Roland Hayes, essayed songs by Schumann, Schubert, Fauré, Debussy and others. His excellent accompanist was William Lawrence.

Subscribers to the Boston Morning Musicales applauded Robert Virovai in a recital of music for the violin, with Wolfgang Rebner at the piano. A capacity audience filled the ballroom of the Hotel Statler. Under the auspices of the Cambridge Musical Club, Felix Fox, one of Boston's ablest pianists and a teacher of wide reputation, joined Wolfe Wolfensohn, first violin of the Stradivarius Quartet, in a concert housed by the Germanic Museum. A capacity audience applauded the artists.

In its own Jordan Hall, the orchestra of the New England Conservatory of Music, Dr. Goodrich conducting, offered a program of merit, assisted by Isabel French, soprano, newly elected to the faculty. The orchestral items in-

cluded the Chausson Symphony in B Flat, Op. 20, the Schumann Overture, Op. 52, and items from the 'Suite Algérienne' by Saint-Saëns. Mrs. French was heard in Torelli's aria, 'Tu lo sai' and a recitative and aria from 'Der Freischütz'.

GRACE MAY STUTSMAN



Igor Stravinsky

STRAVINSKY LEADS BOSTON SYMPHONY

Composer Appears as Guest Conductor of His Works—Sanromá Is Soloist

BOSTON, Dec. 5.—The seventh program of the Friday-Saturday series of the Boston Symphony was enlivened by the presence of Igor Stravinsky in the dual role of conductor and composer. Jesus Maria Sanromá, official pianist of the orchestra, was the soloist.

Stravinsky Program
'Jeu de Cartes'; Capriccio for Orchestra and Piano; Suite from 'Petrushka'; 'Symphonie de Psalmes' for Orchestra and Chorus (Cecilia Society Chorus, Arthur Fiedler conductor)

A very large audience was present on Friday afternoon, and it applauded Mr. Stravinsky with flattering vigor. Both in written and spoken work he has defended his own position as a composer against those who criticize his efforts of recent date as treading backward instead of forward.

It was interesting to compare the two ballets offered. Viewed as music for the concert hall, without benefit of visual accessories, 'Petrushka' came off with honors. 'Jeu de Cartes' is witty music, and terse, yet it does not make so great an appeal to the imagination. Mr. Sanromá gave the first American performance of the Capriccio in Boston in 1930 and he was also soloist at the New York premiere in 1931. His technical equipment is very nearly ideal for a work such as this.

Led by the composer, the 'Symphonie de Psalmes' became more solemn than we have sometimes been led to believe, especially in Psalm CL. The work assumed characteristics of the Haydn 'Farewell Symphony' in reverse; the audience began to disappear one by one during the performance until almost entire rows of seats were vacant.

For the sixth program Mr. Koussevitzky chose William Schuman's 'American Festival Overture', Randall Thompson's 'Symphony No. 2 in E Minor' and Franck's 'Symphony in D Minor'.

On Dec. 4, the orchestra gave the second (Continued on page 35)

BERKSHIRE MUSIC CENTER FOUNDED

Serge Koussevitzky to Direct Academy and Institute at Yearly Summer Festival

BOSTON, Dec. 5.—Detailed plans concerning the activities of the Berkshire Music Center, which is to be held in conjunction with the Berkshire Festival at Stockbridge, Mass., have been published. Dr. Serge Koussevitzky, conductor of the Boston Symphony, is director of the Center.

A booklet has been issued containing the formal announcement of the activities proposed for the Institute for Advanced Study, the Academy and the Special Classes, each an integral part of the scheme of the Berkshire Music Center and each a complement of the Berkshire Symphonic Festival.

Conductor Outlines Plan

In a "Statement from the Director" Dr. Koussevitzky outlines his plan and writes in part: "The Music Center will have two sections: one to be known as the Institute for Advanced Study, limited to those who have had a thorough preliminary musical training and who are studying to make music their career; the other to be known as the Academy, for music lovers with less specific qualifications, who have an intelligent interest in music and wish to increase their knowledge of the art of interpretation and to participate in a stimulating musical experience."

"We have chosen a practical method so that the students may draw from us some of the essence of the knowledge and experience we have acquired in our years of work."

The Institute will include a class in conducting under the direct supervision of Dr. Koussevitzky, an orchestra of skilled players who will study certain orchestral chamber works and perform them under the direction of Dr. Koussevitzky, a class in opera dramatics, to be given by Dr. Herbert Graf and a class in advanced composition to be given by Aaron Copland and Paul Hindemith.

Academy Open to All

The Academy or general school will have no formal entrance requirements. It is open to all, for singing, playing, lectures and concerts. Members of the Berkshire Music Center will be entitled to attend all lectures, assemblies, school concerts, rehearsals of the Boston Symphony and the nine festival performances planned for the 1940 season of the Berkshire Symphonic Festival. The dates as announced are: Thursday evenings, Aug. 1, 8, 15; Saturday evenings, Aug. 3, 10, 17; Sunday afternoons, Aug. 4, 11, 18.

Complete information as to registration, fees and scholarships may be obtained from Margaret Grant, Secretary of the Berkshire Music Center, Symphony Hall, Boston, Mass.

GRACE MAY STUTSMAN

San Carlo Opera Ends Eleven-Day Visit to Boston

BOSTON, Dec. 4.—The San Carlo Opera Company concluded an eleven-day visit to the Boston Opera House on Dec. 3. The company this year is exceptionally good and has given Bostonians an opportunity to hear the standard operas performed in a most competent manner. Carlo Peroni gave distinguished leadership to the organization.

G. M. S.

JAMES MELTON ENGAGED BY CHICAGO CITY OPERA

To Sing in 'Madama Butterfly' and 'Mignon'—Signs with Evans and Salter Management

In announcing that James Melton, tenor, will be under their future management, Evans & Salter, managers,



James Melton

Valente

have stated that the singer was recently engaged by the Chicago City Opera Company to sing in 'Madama Butterfly' on Dec. 4 and in 'Mignon' on Dec. 15.

Mr. Melton will undertake a tour of twenty concert engagements beginning the early part of January. The tour will open in the south on Jan. 3, and upon returning to the east the tenor will sing in a performance of the "St. Matthew Passion" in Pittsburgh with the Bach Choir on March 19. This will be his first performance in this work.

PHILADELPHIA HAILS METROPOLITAN VISIT

'Boris Godunoff' Is First Opera of New York Company's Annual Series

PHILADELPHIA, Dec. 5.—Mussorgsky's 'Boris Godunoff' opened the Metropolitan Opera's Philadelphia season in the Academy of Music on Nov. 28. Finely conducted by Ettore Panizza and sung in Italian, the performance was among the finest offerings given here in recent seasons.

Ezio Pinza in the title role was outstanding. His was an impressive Boris. The other roles, major and minor, were effectively cast. Kerstin Thorborg brought fine voice and stage presence to the role of Marina; Charles Kullman was excellent as Dimitri, the Pretender; Irra Petina and Marita Farell contributed as Teodoro and Xenia, Boris's children. Alessio de Paolis, as Schouisky, and Norman Cordon and Giordano Paltrinieri, as Varlaam and Missail, were notable. Nicola Moscona was an admirable Pimen. Others who fulfilled their respective parts in gratifying style were: Anna Kaskas, the Nurse; Doris Doe, the Innkeeper; Nicholas Massue, the Simpleton; Leonard Warren, Rango; John Gurney, a Police Official; George Cehanovsky, Tschelkaloff, and Wilfred Engelman and Arnold Gabor, two Jesuits.

The members of the Metropolitan chorus in ensemble, tone quality and

action played a significant part in the success of the performance, and the Metropolitan Orchestra performed the score expertly.

WILLIAM E. SMITH

PHILADELPHIA HAS FULL CONCERT LISTS

Heifetz Recital Opens Series—Instrumentalists, Singers and Dancers Appear

PHILADELPHIA, Dec. 5.—A recital by Jascha Heifetz, in the Academy of Music on Nov. 16, opened the 1939-40 All-Star Concert Series of Emma Feldman before a capacity audience. With Emanuel Bay at the piano, he played Brahms's Sonata in D Minor; Beethoven's Sonata in D Major; Conus's Concerto in E Minor; Cyril Scott's 'Fantasie Orientale'; Castelnuovo-Tedesco's 'The Lark' and other works.

The women members of the Philadelphia Orchestra played for the Matinee Musical Club in the Bellevue-Stratford ballroom on Nov. 21. Lois Putlitz, violinist; Elsa Hilger, cellist; and Edna Phillips and Marjorie Tyre, harpists and pianists, were heard. Also appearing were Agnes Clune Quinlan, pianist; Thelma Davis, contralto; and Ethyl Smeltzer Littlehales, soprano.

Preceding the concert there was a luncheon at which the principal guests included Mrs. John DeWitt Peltz, representing the Metropolitan Opera Guild of New York; Mrs. George Horace Lorimer, representing the Philadelphia Committee for the Metropolitan Opera; Mrs. John White Geary and David Hocker, representing the Philadelphia Opera Company, and Mrs. Walter Knerr, representing the Philadelphia La Scala Opera Company.

Oscar Ziegler, pianist, played in the auditorium of the Franklin Institute on Nov. 24. A recital by Alexander Kipnis in the Academy of Music on Nov. 27, with Fritz Kitzinger as the accompanist, brought memorable interpretations of lieder and arias. The varied program also listed a Russian group and a group in English. Mr. Kipnis was also heard in the auditorium of the Lower Merion Junior High School on Dec. 4.

Local Artists Heard

Bessie Freed gave a piano recital at the Philadelphia Art Alliance recently. Myra Reed, pianist, was heard in the Academy of Music Foyer. Marianne Booth, soprano, assisted by Verna Scott and Agnes Quigley, pianists, and Alexander Morsello, violinist, appeared in Presser Recital Hall. Zadel Skolovsky, pianist, performed in Casimir Hall of the Curtis Institute of Music.

The Ballet Russe de Monte Carlo performed recently before capacity audiences in the Academy of Music. On Nov. 20 Efreim Kurtz conducted 'Le Lac des Cygnes', 'Devil's Holiday' and 'Gaité Parisienne'. On Nov. 22 the program provided 'Carnival', 'La Boutique Fantasque', 'Capriccio Espagnole' and 'Igrouchka'. Doris Humphrey and Charles Weidman and their dance group presented an enjoyable program in Goodhart Hall of Bryn Mawr College on Nov. 21.

WILLIAM E. SMITH

Spalding Begins Tour

Following his New York recital on Nov. 20, Albert Spalding, violinist, began his annual concert tour in Columbia, Mo. He will give forty-five recitals in thirty states before he concludes his tour in late April.

BALTIMORE HAILS FOUR ORCHESTRAS

N. Y. Philharmonic, Philadelphia Men, National and Maryland Ensembles Appear

BALTIMORE, Dec. 5.—The New York Philharmonic-Symphony, under John Barbirolli, paid its single visit to the city and was welcomed by a capacity audience at the Lyric on Nov. 21.

The energetic conductor, though known to his audience by many excellent radio programs, made his first local appearance, and the program gave him ample opportunity to disclose his understanding and conductorial control. Readings of the Overture to Weber's 'Der Freischütz', the 'Fountains of Rome' by Respighi, excerpts from Wagner's 'Die Meistersinger' and the Seventh Symphony of Beethoven, permitted the conductor to reveal subtle as well as forceful and individual conceptions of the familiar scores. This concert was given under the local direction of the Bonney Concert Bureau, which plans another visit of the orchestra next season.

The National Symphony, Hans Kindler, conductor, with Albert Spalding, violinist, as soloist, in a fine performance of the Brahms Violin Concerto, aroused the enthusiasm of a large audience at the Lyric on Nov. 14, the program marking the second of the series of the visiting organization. Dr. Kindler surpassed himself in a vivid reading of the Sibelius Symphony No. 2.

The second concert of the newly-formed Maryland Symphony, Wolfgang Martin, conductor, at the Auditorium Theatre on Nov. 12, aroused the enthusiasm of a large audience. The young Philadelphia singer, Virginia MacWaters, soprano, was soloist. The orchestra played Mendelssohn's 'Fingal Cave' Overture, an insignificant, restored Haydn score, the Pavane of Ravel, and the Beethoven Eighth Symphony.

The Philadelphia Orchestra with Leopold Stokowski making his one appearance as conductor in the local series, startled a capacity audience numbering 300 standees on Nov. 29 with an innovation in the seating arrangement of the orchestra. As a whole the program had vital interest. The colorful and resonant Debussy 'Nocturnes', in which the Women's Glee Club of the University of Pennsylvania assisted, and the bombastically orchestrated version of Mussorgsky's 'Pictures at an Exhibition', transcribed by the conductor, were well received.

FRANZ C. BORNSCHEIN

QUAKER CITY GROUPS VARY CONCERT FARE

Pennsylvania Players Led by Sabatini—Curtis Institute Offers Bach

PHILADELPHIA, Dec. 5.—The Pennsylvania WPA Symphony, Guglielmo Sabatini, conductor, gave four concerts of interest. The orchestra played in the University of Pennsylvania Museum on Nov. 19 with Vito Bassi, tenor, as soloist. Transcriptions by Mr. Sabatini and works by Santoliquido, Mozart, and Sinigaglia were heard. On Nov. 26 in Irvine Auditorium of the University of Pennsylvania, Mozart's Concerto in D Minor was played by Anna Burstein-Bieler, pianist, and the orchestra. A concert in the same hall on Dec. 2 offered music by Bach,

Holst, Rossini, White and Britten, with Jacob Krashmalnick and Paul Shure, pianists, as soloists. A music appreciation concert was conducted by Mr. Sabatini at the Bok Vocation School on Nov. 30.

Little Symphony Led by Barone

The Little Symphony of Philadelphia, organized this season by Joseph Barone, gave its first concert in Franklin Institute on Nov. 27. Consisting of nearly thirty members of the Philadelphia Orchestra, the group played with admirable ensemble tone quality. Mr. Barone led the first half and Arthur Cohn the second half of the program. Margaret Harshaw, contralto, and Teresa Perazzolli were soloists.

Bach's 'Das Musikalische Opfer' was presented in its entirety in Casimir Hall at Curtis Institute in the Historical Series on Nov. 27. Max Goberman conducted in this and other Bach works. A Handel Concerto in C for recorder and string orchestra was played by Alfred Mann, soloist, under Ezra Rachlin.

WILLIAM E. SMITH

PITTSBURGH HEARS TWO ORCHESTRAS

Heifetz and Levant Play Under Baton of Reiner—New York Philharmonic in Visit

PITTSBURGH, Dec. 5.—The fortnight's concerts have brought two soloists with the Pittsburgh Symphony under the baton of Fritz Reiner, and an appearance of the New York Philharmonic-Symphony under John Barbirolli.

Jascha Heifetz, violinist, played Mozart and Prokofiev violin concertos to the delight of two capacity audiences and Mr. Reiner conducted the orchestra in music by Bach, Schubert's 'Unfinished' Symphony, Sibelius's 'Finlandia', and 'Eight Russian Songs' by Liadoff.

Levant's 'Dirge' Played

On Nov. 24, Oscar Levant, pianist, was soloist in Gershwin's Piano Concerto, and the orchestra and Mr. Reiner paid him the compliment of including his composition 'Dirge', upon the program. The Sibelius First Symphony, Aaron Copland's 'An Outdoor Overture', and a work by Dohnányi completed the program.

Thanksgiving night brought the New York Philharmonic and Mr. Barbirolli, who conducted Weinberger's Variations and Fugue on the English tune 'Under the Spreading Chestnut Tree'; Berlioz's 'Roman Carnival' Overture; Brahms's Fourth Symphony and Elgar's Introduction and Allegro for strings, which had not been heard in Pittsburgh for some seasons. They were welcomed with great enthusiasm.

George Siebel, newly-appointed librarian of Northside Carnegie Library, has instituted Federal Symphony concerts in the Northside Music Hall. Each program is dedicated to a composer, and includes a short review of the composer's life by prominent speakers.

J. FRED LISSFELT

Vera Brodsky Plays Ravel Suite in New CBS Recital Series

A new recital series of cyclical character, with emphasis upon less familiar music of the piano repertoire, was begun by Vera Brodsky, pianist, on Dec. 9 over WABC, from 3:35 to 4:00 p. m. Miss Brodsky played three parts of Ravel's 'Le Tombeau de Couperin', the Rigaudon, Forlane and Toccata. The pianist recently joined the staff of the Columbia Broadcasting System.

PHILHARMONIC OPENS LOS ANGELES SEASON

**Bruno Walter Is First Guest
Conductor of Series, Replac-
ing Otto Klemperer**

LOS ANGELES, Dec. 5.—The Los Angeles Philharmonic opened its belated season on Nov. 29, Bruno Walter conducting in place of Otto Klemperer, who, due to illness, has requested a year's leave of absence.

It was in every way a gala occasion, with practically every seat in the Auditorium occupied, and unbounded enthusiasm for the visiting conductor. The opening Mozart Symphony in G Minor (K. 350) glowed with inspiration under Mr. Walter's baton. It was Mozart in his purest estate, unadorned, and it is regrettable that Mr. Walter will not have the opportunity to conduct later in the season when the orchestra is at its peak. Nevertheless, there was a beauty of phrase, a feeling for nuance, and an unerring sense of balance, that made the performance of this century and a half-year-old work memorable. There were repeated recalls for the conductor.

Wagner and Brahms Performed

Following were two excerpts from operas by Richard Wagner, 'Bacchante' from 'Tannhäuser', and 'Prelude and Love Death' from 'Aristan'. The orchestra felt more at home in these, and both were magnificently played. Mr. Walter conducted with great and musicianly insight and wove a master spell. Brahms's Symphony No. 2, in D, Op. 73, came after intermission. Mr. Walter chose to let the composer have his say and the message was simple, direct, profound. The orchestra played with more confidence and better tone and the Adagio and lovely Allegretto movements were fine specimens of beautiful playing. But it was in the spirited finale that Mr. Walter unleashed the full power of the orchestra, which met his exacting demands brilliantly. There were many recalls for the guest leader, even after the musicians had left the stage. Old friends and admirers rushed down to the stage, wildly applauding as he returned again and again to bow his thanks.

Mr. Walter will conduct another pair of concerts on Dec. 14 and 15, after which the orchestra will move to the Pantages Theater in Hollywood for the remainder of the season. After one pair of concerts in January, led by Albert Coates, Leopold Stokowski will be at the helm for several events. Mr. Coates will return for concerts in March and April. There will be seven programs for children and young people, four concerts in San Diego, two in Santa Barbara and one in Claremont. Both Mr. Walter and Mr. Coates are spending the winter in Southern California.

McArthur Conducts Symphony

Kirsten Flagstad, assisted by a symphony under Edwin McArthur, gave a concert in Shrine Auditorium, in the Behymer Artists' series on Nov. 17. The auditorium, seating 6,500 persons, presented difficulties that even Mme. Flagstad's voluminous voice could not overcome. Her part of the program was limited to two operatic arias and three songs. The remainder was devoted to orchestral works played by members of the Philharmonic, conducted by Mr. McArthur. That he possesses uncommon gifts as conductor is unquestionable. He led performances of the Overture to Weber's 'Oberon',



Bruno Walter

Mendelssohn's Fourth Symphony, and excerpts from Wagner's 'Götterdämmerung'. Mme. Flagstad sang with her accustomed power the concert scene 'Ah, Perfido', by Beethoven, three songs by Richard Strauss, 'Befreit', 'Allerseelen' and 'Cäcilie', and 'Brünnhilde's Immolation' from 'Götterdämmerung'. She commanded ease of production, and there was no diminution of power; but the voice sounded tired and devoid of its accustomed sheen—perhaps it was because of the over-sized auditorium.

HAL D. CRAIN

LOS ANGELES ENJOYS VARIETY OF EVENTS

**Dance Ensemble, Recitalists,
Chamber Music and Oper-
ettas Add to Fare**

LOS ANGELES, Dec. 5.—The Behymer management presented Argentinita and her Spanish Dance Ensemble, in two programs, on Nov. 23 and 25. This personable young lady has developed and deepened her art considerably since her first appearance here several years ago. Her assistants, Pilar Lopez and Antonio Triana, dancers; Rogello Machado, pianist, and Carlos Montoya, guitarist, were all excellent.

Yehudi Menuhin inaugurated the Behymer series on Oct. 10, revealing seasoned artistry in music by Bach, Fauré and Wieniawski. The Gen. Plattoff Don Cossack Chorus appeared two days previously in a return engagement. Sudden changes in dynamics and uncanny pianissimo passages characterized their singing.

Gimpel Makes Local Debut

The Budapest Quartet opened the thirty-fourth season of Coleman chamber concerts on Oct. 8, playing music by Haydn, Mozart and Beethoven. Jakob Gimpel, pianist, made his local debut in a recital at the Biltmore on Oct. 8, disclosing abundant talent, especially in technical matters. He commands a full round tone and has an excellent sense of balance and proportion.

Light opera productions sponsored by the Southern California Music Project have included well attended runs of Romberg's 'Blossom Time' and Lehman's 'The Merry Widow'. Victor Herbert's 'Natoma' was presented by the Euterpe Opera Reading Club at its seasonal opening at the Wilshire Ebell Theatre on Oct. 4. HAL D. CRAIN

MUSIC BY KELLEY HEARD IN OAKLAND

**See Conducts 'New England'
Symphony at Initial Concert
of Orchestra's Season**

OAKLAND, CALIF., Dec. 5.—The Oakland Symphony, Orley See, conductor, began its sixth season on Nov. 14 with a brilliant concert, including upon its initial program the 'New England Symphony' of Dr. Edgar Stillman Kelley, which was played for the first time in Oakland upon this occasion. Dr. Kelley came from New York to hear the performance. Marie Mikova was soloist, playing Rubinstein's Concerto in D Minor for piano and orchestra.

Mr. See read the symphony with understanding and brought into play the contrasting moods of the music, from the reminiscences of stern New England hymns to the blithesome melodies, with which it abounds. The performance had a solidity and vitality which brought recall after recall to the orchestra conductor and Dr. Kelley.

Miss Mikova likewise won approval for her interpretation of the Concerto, revealing both technical and interpretative ability. The Overture to Mozart's 'The Marriage of Figaro' began the program and Liszt's 'Les Preludes' completed it. In between, Bolzoni's 'Minuetto' provided a charming foil for the larger works.

Elkus Leads U. of C. Symphony

The University of California Symphony, Albert Elkus, conductor, gave its first concert of the season on Nov. 12



Edgar Stillman Kelley (Left), Composer, and Orley See, Conductor of the Oakland Symphony, Which Played Dr. Kelley's 'New England' Symphony at Its First Concert of the Season

with three student members as soloists, Daniel Bonsack and Detlev Olshausen, violinists, in the Bach Double Concerto, and Claude Blain in Mozart's D Flat Concerto for bassoon and orchestra. J. Guy Ropartz's C Major Symphony and William Denny's orchestration of Bach's E Minor Prelude and Fugue completed the program. Interest in Mr. Denny's orchestration was heightened because of his receiving, last spring, the Horatio Parker Fellowship for study in Rome.

ADELYN FLEMING

LOS ANGELES HEARS SIXTH BACH SERIES

**Festival Foundation, Arthur
Jacobs, Conductor, Offers
Mass and Other Works**

LOS ANGELES, Dec. 5.—The Bach Festival Foundation, Arthur Leslie Jacobs, conductor and president, presented its sixth annual festival in the First Congregational Church on Nov. 18 and 19. There were four programs, all free to the public, and these attracted audiences aggregating 8,800 persons.

The series began with an organ recital by Marcel Dupré on Saturday afternoon, and ended with a performance of the Mass in B Minor, by the Cathedral Choir of the church, Mr. Jacobs, conducting, on Sunday night. Soloists were Fern Sayre, soprano; Frances Warren Haynes, mezzo-soprano; Thomas McGranahan, tenor, and Sigurd Nilssen, bass. The group had the assistance of an orchestra of twenty-five musicians; W. Brownell Martin, pianist, and Frederick M. Barnes, organist.

Cantata Night Held

Saturday night was 'Cantata Night', in which the Cathedral Choir was heard in 'Sing to the Lord', and the chorale, 'Now Let All the Heavens Adore Thee', from 'Sleepers Wake'. Olga Steeb was guest artist, playing the French Suite No. 5, in G, for piano, and Chromatic Fantasy and Fugue. Sigurd Nilssen was heard in the Cantata for bass voice, 'Ich will den Kreuzstab gerne tragen'.

Sunday afternoon's program was of unusual interest, presenting the Brodetzky Chamber Music Ensemble in its first public program in Los Angeles. This group of some twenty musicians,

which has achieved a high standard of performance, was heard in various excerpts, including 'The Art of the Fugue', transcribed for string quartet by Roy Harris and M. C. Herter Norton; an adagio, transcribed by Siloti; Concerto No. 3 in D Minor; 'Air on the G String', and the 'Brandenburg Concerto No. 3 in G'. The assisting artist was Clemence Gifford, contralto, who sang the Cantata, 'Widerstehe doch der Stunde'. Theodore Paxson was the accompanist.

HAL D. CRAIN

GRIFFITH FOUNDATION OPENS NEWARK SERIES

**Rachmaninoff Gives First Concert in
Master Piano Events—Schedule
of Presentations Listed**

NEWARK, Dec. 5.—The Griffith Music Foundation brought Sergei Rachmaninoff to open the Master Piano Series recently, before an audience that filled every seat in the Mosque auditorium and most of the stage. The program included works by Bach, Beethoven, Schubert, Chopin, Liszt and Rachmaninoff himself.

Presentations to come in the Griffith Music Foundation Series include: Rudolf Serkin, pianist, at the Mosque, on Dec. 13; Selma Stark, music appreciation lecture, at the Griffith Auditorium, on Dec. 5; Musical Art Quartet, at the Griffith Auditorium, on Dec. 15; Lehman Engel, lecture on programs of Master Piano Series, in the Griffith Auditorium, on Dec. 17; Metropolitan Opera Company in 'Tosca' with Dusolino Giannini and Lawrence Tibbett, on Dec. 19, at the Mosque; Lehman Engel, explanatory lecture, on Jan. 14; Vladimir Horowitz, pianist, at the Mosque, on Jan. 17; Jussi Bjoerling, tenor, at the Mosque, on Jan. 24; and Alexander Brailowsky, pianist, at the Mosque, on Jan. 31.

P. G.

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Orderly Progress of America's Opera in a War-Torn World

THE opening of the new Metropolitan opera season—the 55th in the history of the famous old house on Broadway—may be looked on as a sign that all is well with America's music in a time when wars are playing havoc with the culture of the Old World. But New York is not alone in serving as a barometer of the sturdiness and independence of opera in America. In at least five other great cities, the lyric drama has played a leading part in the art and entertainment activities of recent weeks.

The Metropolitan has begun its Philadelphia visits: Chicago, St. Louis, San Francisco and Los Angeles have gone calmly and resolutely ahead with schedules that represent both enterprise and foresight. The absence of a few singers, detained abroad, has embarrassed no one. For while there may be—as there usually is—a shortage of really great operatic artists, there is such an abundance of able ones that replacements can be readily and swiftly made.

Without disparagement to the foreign artists who have done—and are doing—so much for America's opera, it can be said that the days of preponderantly American casts are upon us. This is as it should be. We are approaching, year by year, more closely the situation that prevails in European opera houses, where nationals make up by far the larger part of the resident companies. There have, of course, been American singers in opera for more than a century and many of them have achieved international fame. But there has been a certain self-consciousness about all-American or nearly all-American casts that is passing. The time may come soon when, instead of such a cast being signaled out for particular comment, it will be accepted as quite the ordinary

thing, not because there is any less admiration for the foreign artists who will continue to appear as colleagues of the Americans, but because the place of the native singer will have become so secure—and so general—that our audiences will cease to draw any distinctions whatever.

Americans have figured in all the casts of the first fortnight at the Metropolitan and doubtless will have the same prominence throughout the season. Changes come gradually, but the old charge that the Metropolitan was an "Italian" opera house—an accusation made at a time when some of the most noted American singers were appearing there—is almost never heard today. Nor has the recent predominance of interest in the Wagnerian repertoire supplied ammunition for any attack in another direction. Opera is still termed an exotic, largely because our American composers have as yet played only a transient part in shaping its course in this country. But when there is already American management—and no stretch of the imagination on the part of fault-finders can deprive Edward Johnson of his birthright—with American singers making up the larger part of many casts, that exotic can be considered well on the way to domestication. The language problem remains. It will vanish as soon as we have American operas of sufficient appeal to keep them in the repertoire without repetitions being forced on the propaganda basis of their being "American."

Artur Bodanzky

IT was not necessary for "the grave to cover every error"; Artur Bodanzky would have received much the same sincere tributes of admiration and respect if it had been simply retirement instead of death that had closed his career as conductor at the age of 61. Few artists in positions of like prominence escape criticism. Mr. Bodanzky lived to be able to consider retrospectively most of that leveled at him. He was 38 when he succeeded Alfred Hertz as conductor of the German repertoire at the Metropolitan and the growth that took place in nearly a quarter of a century in the pit of America's leading operatic institution was of that gradual order that is not likely to change critical impressions overnight. His final years are the ones that will be best remembered, but he made important contributions to the music of New York—and hence of America—all along the way. In 1939 it can be said of him that he will be remembered as a really important conductor. To have predicted as much in 1915 would have been hazardous; in 1925 it would have been to provoke heated argument; as late as 1930 it would still have been to challenge opposition. Of course, there is never unanimous agreement about a conductor—not even Toscanini. But certainly in the last eight or nine years the Bodanzky star has shed a light that was neither dim nor fitful.

The veteran Wagnerian's passing opens great opportunities for Erich Leinsdorf, who is nearly ten years younger than Mr. Bodanzky was when called to the Metropolitan. Both were born in Vienna and for both America became more than a promised land. How much further the parallel between the two careers may be carried is for the future to determine.

The Revered Oldsters

LEGIONS of American admirers are devoutly thankful that Sibelius is safe and unharmed in his native Finland, though at any time the course of war may make his country retreat a scene of fighting or bombing. He is 74 this month. Strauss, a year younger, is living quietly in Germany. Sinding, the doyen of these notable oldsters of composition, is at home in neutral Norway, where he looks forward to his 84th birthday. The world of music honors them, as it does the younger Rachmaninoff, now concertizing in this country—midway in his 67th year. May

they all survive the cataclysm that threatens all Europe today! It is a little strange to think that Debussy would have been only two years the senior of Sibelius, and three of Strauss, if, like them, he had outlived the last great war and the intervening years of a peace that was no peace but a time of preparation for renewed war.

Personalities



Mario Castelnuovo-Tedesco, Italian Composer Who Has Come to Live and Work in America, Lounges on the Steps of His Home in a New York Suburb

Lamond—The honor of reviving public musical performances in London, temporarily abandoned after the outbreak of the war, belongs to Frederic Lamond, Scotch pianist, who gave a Beethoven-Liszt program in Wigmore Hall early in October.

Mascagni—In honor of the fiftieth anniversary of the world-premiere of 'Cavalleria Rusticana', Pietro Mascagni has been invited to conduct the work at La Scala next spring with an especially chosen cast. The original performance took place at the Teatro Costanzi in Rome, May 17, 1890.

Briselli—An autobiography entitled 'Boy Behind the Bars' is in preparation by Iso Briselli, violinist. The work is said to contain much interesting material gleaned from the violinist's experiences while playing for his family's food and clothing in the barracks of Bolshevik soldiers at the age of seven.

Martinelli—When surprise was expressed to Martinelli after his recent appearance as Tristan in Chicago, that he had sung his first German role after twenty-nine years on the stage, he replied: "Why not? Just because I have been singing Italian and French opera didn't mean I couldn't do German roles! Anyway, Wagner once said he wished Tristan could be sung by an Italian."

Koussevitzky—The conductor of the Boston Symphony, Serge Koussevitzky, recently had to pull wires to obtain the release from Ellis Island of his sister-in-law and her husband who were detained because of "irregularities in their passports". M^{me}. Yorgy, the sister-in-law, is French and travels on a French passport. Her husband has a "Nansen passport", the kind issued to persons whose countries have ceased to have political identity through absorption by totalitarian powers.

Mr. Bodanzky's Career

(Continued from page 11)

Opera as rehearsal director, working under Gustav Mahler, and the next year was engaged as conductor at the Karl Theater in Vienna and the Theater-an-der-Wien. In 1906, he became conductor of the Lortzing Opera in Berlin, and from there he went to the German Theater in Prague. He married Ada Elisa Perutz in Prague in 1909.

After two seasons in Prague, he was engaged for the opera at Mannheim and while there had his first experience in symphonic conducting, with the Academy and the Musical Society. He conducted the first performance in Paris of Johann Strauss's 'Fledermaus'. In 1914, he conducted the first performances in England of Wagner's 'Parsifal' at Covent Garden. Such was his success that on the resignation of Alfred Hertz as conductor of German Opera at the Metropolitan Opera House, Mr. Bodanzky was engaged as his successor.

Mr. Bodanzky made his American debut with 'Götterdämmerung' on Nov. 18, 1915. In this performance he excised the opening scene of the Norns and the later one between Hagen and Alberich, thus inaugurating the "Bodanzky cuts" which continued to be a source of controversy throughout his American career.

When the New Symphony was organized in New York in 1919, Mr. Bodanzky took over its conductorship after its first concert had been led by Edgar Varèse. He was its leader until it was merged with the New York Philharmonic in 1922. During the season of 1922-1923, Mr. Bodanzky shared the conductorship of the New York Philharmonic with Willem Mengelberg and Josef Stransky.

Conducted Friends of Music

His most important musical activity apart from the Metropolitan Opera was the conductorship of the Society of the Friends of Music, in which position he followed Leopold Stokowski in 1921. The organization was backed by Mrs. Harriet Lanier and under Mr. Bodanzky's leadership it was greatly enlarged in scope. It gave the first New York performances of Mahler's 'Das Lied von der Erde', Pfitzner's 'Von Deutscher Seele' and Honegger's 'Le Roi David'. Among its other achievements, were excellent renditions of Bach's 'St. John Passion', Purcell's 'Dido and Aeneas', various Bach cantatas and numerous other sacred and secular works. In 1928, Mr. Bodanzky resigned from the Metropolitan, intending to devote all his time to the Friends of Music. Joseph Rosenstock, the conductor who was engaged to replace him at the opera, soon resigned and Mr. Bodanzky was persuaded to return to his former position. On the death of Mrs. Lanier in 1931, the society was discontinued.

Although Mr. Bodanzky was usually thought of as being a conductor almost exclusively of Wagnerian opera, he had, in the course of twenty-four years at the Metropolitan, conducted a variety of other works. His first important Metropolitan premiere was that of Gluck's 'Iphigenia auf Tauris', in the version made by Richard Strauss, on Nov. 25, 1916. He conducted the revival of 'Fidelio' the same autumn and that of 'The Marriage of Figaro' on Jan. 24, 1917. On Jan. 3, 1918, he conducted the first American stage production of Liszt's 'St. Elisabeth' and on Dec. 28, of the same year, the first performance at the Metropolitan of Weber's 'Oberon', for which he composed the recitatives to replace the spoken dialogue of the original. He conducted the revival of 'La Juive' on Nov. 22, 1919, and the Metropolitan premiere of Tchaikovsky's 'Eugene Onegin'. Other premieres and revivals which he led included 'The Polish Jew', 'Cosi Fan Tutte', 'Mona Lisa', 'William Tell', a revival of 'Der Freischütz' for which he composed recitatives. Korngold's 'Violanta' and 'The Dead City', in the latter of which Maria Jeritza made her American debut; the revival of Cornelius's 'The Barber of Bagdad', 'The Magic

What They Read Twenty Years Ago

MUSICAL AMERICA for December, 1919



When Rossini's 'L'Italiana in Algeri' Had Its First Hearing at the Metropolitan. Mustapha Is Initiated by Isabella and Her Friends into the Order of Pleasure-Loving 'Pappataci'. Left to Right: Charles Hackett as Lindoro; Gabriella Besanzoni as Isabella; Kathleen Howard as Zulma; Adamo Didur (Seated) as Mustapha; Marie Sundelius as Elvira and Giuseppe De Luca as Taddeo

Those Resurrections!

Gatti Awakens 'L'Italiana in Algeri' from Long Sleep. Rossini's Youthful Work had Not Been Heard Here Since 1858. Receives Sumptuous Revival but Fails to "Take."

1919

Diplomacy versus Music

Ignace Jan Paderewski has resigned as Premier of Poland. It is alleged that Mr. Paderewski lost his influence through his failure to secure East Galicia for Poland. He will retire to his villa in Switzerland for an indefinite period.

1919

The Grim Reaper

Three famous musical personalities passed away on three successive days last week: Luigi Illica, librettist; Horatio Parker, American composer, and Cleofonte Campanini, operatic conductor and impresario.

1919

Worth a Guinea a Box?

Beecham Production Injects Profane Spirit Into Stravinsky's 'Nightingale'. Exquisite Fantasy Becomes Mere Food for Burlesque at Hands of London Forces.

1919

Orchestral Soloists

Toscha Seidel was soloist with the Philharmonic under Stransky, playing the Tchaikovsky Concerto. The feature of the program was the first performance in New York of Grieg's 'Symphonic Dances'. Edwin Hughes played the G Minor Concerto of Saint-Saëns at the previous concert.

1919

A Great Loss

New Orleans Opera House, Scene of Glorious Triumphs, Now a Mass of Ruins. After Historic Record, Old Playhouse Burns to Ground.

1919

Flute, 'Le Prophète'; the American premiere of Strauss's 'The Egyptian Helen' on Nov. 6, 1928, that of 'Jonny Spielt Auf' on Jan. 19, 1929. He was the conductor when Suppe's 'Boccaccio' and 'Donna Juanita' were taken into the repertoire. He led the American premiere of Weinberger's 'Schwanda' on Nov. 7, 1931, and that at the house, of Strauss's 'Elektra' on Dec. 3, 1932. The 1934 revival of 'Salome' was under his baton.

The only American operatic work conducted by Mr. Bodanzky was Reginald de Koven's 'The Canterbury Pilgrims', which was given, with German singers in most of the principal roles, on March 8, 1917. He was also in the conductor's chair at the performance of this work on the night of April 6, when war on Germany was declared and a demonstration followed.

Burial at Tarrytown

Mr. Bodanzky was buried in Sleepy Hollow Cemetery at Tarrytown, N. Y., on Nov. 24. The funeral was private and attended only by members of the immediate family and a few friends.

On the day of the funeral Edward John-

son, general manager of the Metropolitan, issued the following statement:

"The passing of Artur Bodanzky is a great personal loss to me. He was not only a maestro but counselor and friend. At the Metropolitan he had become a tradition, and the great Wagner-loving public will mourn him profoundly."

That morning at a rehearsal of Verdi's 'Simon Boccanegra' at the Metropolitan Opera House, Mr. Johnson paid tribute to Mr. Bodanzky in an address to assembled participants in that production, and requested all to bow their heads in silent prayer in memory of the conductor.

On the second night of the opera season, the audience which had assembled to hear Gluck's 'Orfeo', stood while Erich Leinsdorf conducted Mozart's Masonic 'Trauermusik' in memory of his colleague. Mr. Bodanzky originally was scheduled to conduct this performance, as he had conducted those of the 'Orfeo' revival last season.

Mrs. Karl Taussig, chairman of the executive committee of the Committee to Aid Emigré Musicians, disclosed that before his illness Mr. Bodanzky had been giving unstintingly of his time to insure the success of the organization's concert to be given on Dec. 18 in Carnegie Hall. Mr. Bodan-

zky was chairman of the honorary committee for the event.

Wanamaker's Plans Christmas Concerts

The traditional Christmas concerts at John Wanamaker's, New York, will be carried on this year with choruses and choirs appearing in the rotunda of the Wanamaker Fashion Store. The schedule includes: the Paulist Choristers, under Father Finn, on Dec. 11; the Saint Cecilia Club on Dec. 12; Columbia University Men's Glee Club and Barnard College Women's Chorus, in joint concert, on Dec. 13; the New Jersey College for Women's Choir on Dec. 14; Choir of Historic Plymouth Church of Brooklyn on Dec. 15; Little Church Around the Corner Choir on Dec. 16; Don Cossack Chorus, under Serge Jaroff, on Dec. 18; Hunter College Chorus on Dec. 19; Mendelssohn's Glee Club on Dec. 20; St. Thomas's Episcopal Church Choir, under Dr. T. Tertius Noble, on Dec. 21; concert by orchestra of harps on Dec. 22; and Grace Church Choir on Dec. 23.



DeBellis

Hailed In Town Hall Debut

Dorothy Maynor's Voice Exceptional

By MILES KASTENDIECK

One of the great debuts of our time took place in Town Hall last night. Dorothy Maynor, the new Negro soprano, with a voice so magnificent that it must be ranked among the very few truly great voices of the day, made musical history in her first public recital. News of what might happen had spread as the result of the attention she had attracted when she sang for Koussevitzky at the Berkshire Festival last August. The result was that a capacity audience assembled, confident that they were to hear something out of the ordinary. They did. Their memory of this event will probably span a lifetime. In short, she was marvelous.

Through arias, lieder and spirituals, Miss Maynor sang her way with unaffected grace, noteworthy poise and natural manner. This was her big moment and she came through nobly. She has everything that a singer could want in a voice; she has an interpretative sense that promises her development into a true artist; she has a production that except for a few small matters readily corrected, is founded on perfect breath control; and she has a winning personality. What a future lies before her if she is wisely managed.

The most striking characteristic of her voice, aside from its general timbre, is the sweetness of quality she attains in one of the most notable pianissimos this writer has ever heard. The voice itself is wide in range and equal throughout its compass;

what roughness appears can be easily ironed out if she will pay heed to her advisers. It was a joy to sit back and listen to its expressiveness and drink in the sheer beauty of its quality.

Having proved herself worthy in the arias of a great tradition of song, she turned to the lieder of Schumann, Schubert, Wolf and Strauss and gave a series of interpretations that were arresting. It was necessary for her to repeat Schumann's "Du bist wie eine Blume" and she might just as well have encored Schubert's "Gretchen am Spinnrad," "Du bist die Ruh" and "Die Allmacht." The applause was deafening. Then she came out to sing the "Ave Maria" in the most appealing manner with a ravishing pianissimo. . . . The audience was loathe to leave. It had come prepared for the unusual. It remained to be further astounded and delighted.

Brooklyn Eagle, Nov. 20, 1939

WILD SCENES — GREAT

DOROTHY

Sas

DOROTHY MAYNOR IN DEBUT RECITAL

Young Negro Soprano Sings
Before Capacity House
in Town Hall

By OLIN DOWNES

When Dorothy Maynor, the young soprano of Negro descent, made her New York debut last night in Town Hall, she faced as many people as had been able to secure seats for the occasion, and volleys of flashlight photography, and a gathering of personages as well as music-lovers. For the fame of Miss Maynor had preceded her. Her performance at an informal occasion last Summer during the Berkshire Symphonic Festival, coupled with the publicity resulting from her achievement, had secured her public in advance of last night's occasion, and predisposed the audience in her favor. . . . Before many minutes had passed she had proved her exceptional equipment.

Character of Voice

For Miss Maynor's voice is phenomenal for its range, character, and varied expressive resources. It is equally adapted to lyric or dramatic and coloratura measures. The voice has power as well as rich color. The upper tones can be widely dramatic, and need never be forced. There are many different tone-qualities available, and the voice, because of the singer's sensibility, changes color constantly in response to mood and dramatic inflection. Miss Maynor is also a good musician, with knowl-

edge of style, a fine inher-
taste as well as sing-
. . . . She proved she
virtually everything ded by
great artist—the sup-voice,
of the finest that public
hear today; except music
ship and accuracy tonati
emotional intensity, muni-
power. Her breath-rol is
traordinary, and it es her
phrase with wonder beauty
distinction of melo- and
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Sings "Louise" in Encon

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Pamina aria, and the per-
formance of the air "Loui
. . . . Here she was cons
mate artist.

The simplicity of huber
almost an infallible est o
singer's sincerity, with
first notes of the "Gretchen
Spinnrade" the sing- had se
her audience. In "Aria,"
voice was played up as an
strumentalist would upon
violin, with an effect unfor-
table feeling and beg. . . .
should be able to ech al-
any height as one the lea-
concert singers of the genera-

—NEW YORK TIMES

Nov. 20,

MISS MAYNOR is a graduate of Hampton Institute and received her first musical training there. She received her first vocal lessons, and a few years later, after being graduated from Hampton Institute, she joined the Princeton University Choir School of Princeton, N. J. However, she is a singer. During the last three years she has lived in New York City. THE REST IS HISTORY!

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ROTHY MAYNOR

SENSATION MADE BY NEGRO SOPRANO

By OSCAR THOMPSON

A remarkable new Negro soprano, Dorothy Maynor, daughter of a Virginia Methodist minister, made an exciting first appearance in Town Hall last night. Though perhaps not twenty persons among those present had heard her sing a note, the cards plainly were stacked for a sensation. What had been written and said about Miss Maynor's informal debut at the Boston Symphony Orchestra's picnic last summer had prompted such curiosity that she drew a capacity house. She did not need to sing to evoke the first rousing applause. But when she did sing, the putting of palm to palm was prodigious.

Plump, smiling Miss Maynor should go far. She has all the basic requirements for unusual success. In recent memory few vocalists have begun their careers with such ready acclaim. Few have had the gifts that Miss Maynor clearly possesses in prodigal abundance. But not everything that she did last night was of the level of these gifts. . . .

But when fully half a singer's work is exceptional—and some of it phenomenal—it is not easy to say that she should have waited a year or two for the triumph that came to her so easily last night.

Her best was equal to the best of its kind anywhere. . . .

Beauty Chiefly in Soft Voice

The beauty of the voice—and it is no ordinary beauty—is in its mezzavoice, piano and pianissimo. Though excitement placed a handicap on the singer in her opening Bach air, the soft tone with which she floated Handel's "O Sleep" were of delicious color and texture. One might wait a lifetime to hear Schumann's "Du bist wie eine Blume" sung with such exquisite sensitivity. Schubert's "Du bist die Ruh," if not quite so impeccable, and "Ave Maria," the latter an extra, had the same magical soft glow. . . .

Miss Maynor sang with a plenitude of feeling and with a fine command of lyric line. . . . Her Negro spirituals had the charm of an infectious personality, though the tonal refinement with which they were sung took from them something of their racial tang. But, to repeat, Miss Maynor should go far, so distinctive and appealing is her tone at its best, and so limitless would seem to be the possibilities of her vocal technique.

—NEW YORK SUN,
Nov. 20, 1939

Dorothy Maynor, Soprano
Warmly Received in Debut

By GRENA BENNETT.

A new singing star came into prominence last night in Town Hall when Dorothy Maynor, young Negro soprano, made her New York debut. The event had been awaited with anticipation since her remarkable successful Summer at the Berkshire Festival. It is safe to state that there were no disappointed persons in the capacity audience that attended.

Miss Maynor is an outstanding artist with a glorious voice, fresh, vibrant, fluent and under perfect control. She is a resourceful interpreter and an inspired exponent of the highest form of vocal art.

She began, slightly nervous, with Bach's "To Thee Jehovah," but even that condition took no toll of the glowing, rich quality of tone and the artful moulding of the music to the text. Handel's "O Sleep, Why Dost Thou Leave Me" was magnificently read and her negotiation of long phrases was nothing short of sensational.

—*New York Eve. Journal*,
Nov. 20, 1939

ample institute. She was born in Norfolk, Virginia, the daughter of a Methodist minister. Joining the choir of her father's church. Upon entering Hampton Institute, Miss Maynor, a few years later, toured Europe with the Institute's famous chorus. Miss Maynor planned to become a music teacher and enrolled in the West. J. However, she was constantly urged by several persons to pursue a career as she lived in New York, preparing herself for a professional career.

Philharmonic Orchestra—Jan. 16, 1940
n Symphony Orchestra—Feb. 25, 1940

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—*New York Eve. Journal*,
Nov. 20, 1939

"ONE OF THE FINEST SINGERS I HAVE EVER HEARD"
KOUSSEVITZKY

Boston's Famous Conductor
Chats with Music's Newest Star
Backstage at Carnegie Hall.



**Boston's Famous Conductor
Chats with Music's Newest Star
Backstage at Carnegie Hall.**





AT A LOTOS CLUB BANQUET FOR KOUSSEVITZKY

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The Conductor of the Boston Symphony is Entertained by the Lotos Club of New York. At the Head Table Are, Reading Forward to Back, George Judd, Manager of the Boston Symphony; James Montgomery Flagg, Artist; Helene Diedrichs, English Pianist; Dr. Louis Ans-pacher; Clara Clemens Gabilowitsch; Dr. Walter Damrosch; Rose Bampton, Soprano; Chancellor Harry Woodburn Chase of New York University; Serge Koussevitzky; Gertrude Robinson Smith, of the Berkshire Festival; George W. Edman, Pittsfield Newspaper Publisher; Mrs. Koussevitzky; Charles O'Connell, of RCA Victor; Mrs. Gorin; Igor Gorin, Baritone; Leonard Lieblich, of the "Musical Courier" and Eugene Sweeney, of the Lotos Club

'FAUST SYMPHONY' PLAYED IN SEATTLE

Sokoloff Offers Work at Second Concert of Season with Bjoerling as Soloist

SEATTLE, Dec. 5.—Dr. Nikolai Sokoloff and the Seattle Symphony received an ovation at the second concert of the season on Nov. 27. All attendance records were broken and 500 were turned away. Sharing the program were Jussi Bjoerling, Swedish tenor, and a male chorus of fifty, from the University of Washington, directed by Charles Wilson Lawrence.

The program opened with the Overture to Mozart's 'The Magic Flute', which was played with an airy lightness. The sprightly 'Virginia Dances' of John Powell were also well played. Of main interest was the 'Faust Symphony' of Liszt, played in its entirety in this city for the first time. Dr. Sokoloff succeeded admirably in communi-

cating to his listeners the brooding and emotions of Faust, and the delicate nuances of the love music of Gretchen.

Bjoerling Sings Arias

Mr. Bjoerling impressed with his sincerity and sang with genuine understanding. In addition to the solo part in the 'Faust Symphony', he sang 'Dalla sua pace' from 'Don Giovanni' by Mozart; 'Che gelida manina', Rodolfo's aria from 'La Bohème'; 'The Dream' from Massenet's 'Manon' and delighted many from the Swedish Colony when he returned to sing a Swedish folksong, 'Land Thou blessed, accept my song', in Swedish. The male chorus was ably trained by Mr. Lawrence, and contributed much to the excellence of the performance.

The first of the concerts for school children was given on Nov. 14. So great was the popularity of these concerts last season it was necessary to add two more to the schedule this year, in order to give all students an opportunity to hear the orchestra.

The music department of the public schools co-operated with Ruth Allan

McCreery, executive secretary of the orchestra, in preparing the students for the concert by arranging lectures and recordings to familiarize them with the music to be played. Dr. Sokoloff is immensely popular with the young people and gave them of his best. Tchaikovsky's Andante cantabile, played by the string section, served to introduce the new concertmaster, Fritz Siegal, to the students. Other works were the Overture to Wagner's 'Tannhäuser', 'Blue Danube' waltz and Tchaikovsky's Fifth Symphony.

For the second concert on Nov. 28, Dr. Sokoloff chose the following: Overture to 'The Magic Flute'; first movement of Schubert's 'Unfinished Symphony'; 'Three Virginia Dances' by Powell; 'The Deluge' by Saint-Saëns; 'Triumphal march of the Boyards' by Halverson, and 'The Young Prince and the Young Princess' from Rimsky-Korsakoff's 'Scheherazade' Suite.

A program which revealed a high standard of talent among the players was given by the eighty-five-piece symphony of the University of Washington, George C. Kirchner, conductor. The program listed works of Beethoven, Tchaikovsky, Coates, Titt and Rossini.

NAN D. BRONSON

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Guila Bustabo's European Tour Extended

Guila Bustabo, American violinist, has extended her European tour until October, 1940, when she is scheduled to return to America. During her present tour Miss Bustabo has appeared in recital and with orchestra in the major cities in Germany, Norway, Sweden, Denmark and Finland. The violinist was the guest of Sibelius in Helsingfors in September and among the many conductors under whom Miss Bustabo appeared as soloist were Fritz Busch and Issay Dobrowen. A feature of the tour was her appearance as soloist at the Schumann Festival in Mainz, Germany, in May.

NAN D. BRONSON

SEATTLE WELCOMES NEW RECITALISTS

Marjorie Lawrence and Bidu Sayao Give First Local Con- certs—Menuhin Heard

SEATTLE, Dec. 5.—Marjorie Lawrence made her initial appearance before a Seattle audience on Nov. 3 and gave a splendid performance. Her program opened with the aria 'Il est doux, il est bon' from 'Hérodiade' by Massenet; this was followed by a Schubert group, songs by Respighi, Fauré, Canteloube and Milhaud, and English songs. She sang Salomé's last scene from Strauss's opera as a program finale. Felix Wolfes played excellent accompaniments.

On Nov. 4, Bidu Sayão, Metropolitan Opera Soprano, was introduced to Seattle in a program of songs by Lully, Gluck, Campra, Verdi, Liszt, Chopin, Saint-Saëns, Alabiéff, Longas and others. A large audience demanded and received nine encores. Milne Charnley was the capable accompanist.

Yehudi Menuhin made his fourth appearance in Seattle on Nov. 1 before an enthusiastic audience. The program included works by Franck, Bach, Wieniawski, Bloch, Sarasate, Dvorak-Persinger and Locatelli. Hendrik Endt was the accompanist.

The Cecelia Schultz Dance Theatre Series on Nov. 4 brought Angna Enters. Kenneth Yost at the piano and an orchestra led by Bruno Mailer, of the Seattle Symphony, provided musical background. The Ballet Caravan, directed by Lincoln Kirstein, was seen on Nov. 11 in three ballets. Two pianos supplied musical accompaniments. The San Francisco Opera Ballet appeared on Nov. 18. An orchestra recruited from the Seattle Symphony and conducted by Willem Van Den Berg provided the music. The principal attraction was 'Coppélia', with Janet Reed and William Christensen. Other ballets were 'Chopinade' and 'In Vienna'.

Cyril Towbin, head of the Cornish Violin Department, gave the first faculty recital of the year on Nov. 17 in the Cornish Theatre. He had the able collaboration of Stephen Balogh at the piano in works by Beethoven, Veracini, Lalo, Bazzini, Milhaud, Prokofieff-Heifetz and Delius-Towbin. The audience was enthusiastic.

Other concerts were given by Chiyoka Matsuda, coloratura soprano, presented by the Seattle Chapter of Pro Musica; Fritz Siegal, concertmaster of the Seattle Symphony; Karolin Abol-tin, violinist; Bonnie Jean Douglas, violinist; Anita Lipp, violinist; the 'Pinocchio' company of the Junior Programs, Inc.; the First M. E. Church Choir, Einar Lindblom, director, with Veona Sokolofsky, soprano, and Walter Reynolds, organist, assisting; the Ladies' Musical Club Auxiliary and the University Concert Band, Walter Welke, director.

NAN D. BRONSON

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SEVERAL NOVELTIES****Rodzinski Conducts Orchestra
in Music by Wiechowicz,
Weinberger, Scarlatti**

CLEVELAND, Dec. 5.—Dr. Artur Rodzinski's programs for the season's sixth and seventh pairs of concerts included favorite symphonies of a great majority of subscribers to events in Severance Hall.

On Nov. 16 and 18 the Cleveland Orchestra presented the 'cellist, Emanuel Feuermann, whose remarkable performance of the Dvorak Concerto won an ovation at both concerts. The program opened with Tommasini's orchestral arrangement of harpsichord sonatas of Scarlatti for the ballet 'The Good Humored Ladies', played here for the first time. The Polish Wedding Dance, 'Chmiel', by Wiechowicz, also a 'first time' performance locally, was a vigorous, colorful exhibition of orchestral tone which Dr. Rodzinski conducted with evident delight. An inspired reading of the Beethoven Fifth Symphony won prolonged applause.

Demonstration for Rodzinski

Haydn's Symphony No. 102 in B Flat was first on the program of Nov. 23 and 25. Weinberger's skillful and amusing Variations and Fugue, 'Under the Spreading Chestnut Tree' was greatly enjoyed. The program closed with Tchaikovsky's Symphony No. 5, played most eloquently. A demonstration of great enthusiasm brought Dr. Rodzinski back to the stage many times.

Rudolph Ringwall, associate conductor of the orchestra, led the first of a series of six Twilight concerts on Nov. 12 in Severance Hall. As in past seasons all seats are sold before concert time and many stand to hear this 'hour of music'. Mr. Ringwall arranges most enjoyable programs of popular classics and single movements of symphonies. The first program included the Overture to Borodin's 'Prince Igor'; 'Elegie', from Suite No. 3 in G by Tchaikovsky; Turina's 'Procession', Granados's Intermezzo from 'Goyescas'; 'Bacchanale', from 'Samson and Delilah' by Saint-Saëns; 'A Thousand and One Nights' by Strauss, and the Finale from Symphony No. 1 in C Minor by Brahms.

The second concert in the Twilight series, played on Nov. 26, presented the following: Mendelssohn's Overture, 'A Midsummer Night's Dream'; the Adagio and Scherzo from the Schumann Symphony No. 2 in C, 'Till Eulenspiegel' by Strauss; 'Song of India' from 'Sadko' by Rimsky-Korsakoff; 'A Musical Snuff Box' by Liadoff, and Overture to 'Gwendoline' by Chabrier.

Choirs Sing Requiems

Walter Blodgett conducted the St. James Festival Choir and the Cleveland Philharmonic in a performance of the 'Requiem' by Gabriel Fauré and the 'Requiem' by Brahms in the Allen Library Auditorium on Nov. 13. Both organizations are composed of talented young musicians who are students and graduates of local music schools, working seriously to develop a repertory of fine music. Katherine Karnes Morse,

soprano; George Parkinson and Gordon McKinnon, baritones, were the soloists.

The recreation department of the city of Cleveland sponsored the first of its second season of "Opportunity" concerts on Nov. 29, in the Little Theatre of Public Hall. The series is planned to give young local musicians a chance to be heard. Vincent Greicius and Walter Cerveney, violinists, played the Bach Concerto No. 3 in D Minor, for two violins. The Cleveland Philharmonic, conducted by F. Karl Grossman, contributed the Overture to Weber's 'Oberon'; the Allegro and Andante from Brahms's Symphony No. 3, an excerpt from Mussorgsky's 'Kovantschina'; Borodin's 'In the Steppes of Central Asia' and Smetana's 'The Moldau'. Mayor Harold H. Burton expressed his pride in the project and complimented the recreation commissioner, J. Noble Richards, and the advisory committee, including Russell V. Morgan, Walberg Brown, Arthur Loesser, Vaughn Cahill and Emily McCallip.

WILMA HUNING

**PROVIDENCE HEARS
STRAVINSKY CONCERT****Composer Leads Boston Symphony in His Own Works with
Sanromá as Soloist**

PROVIDENCE, Dec. 5.—Igor Stravinsky made his first appearance of the season as guest conductor of the Boston Symphony when he led a program of his own works in the Metropolitan Theatre on Nov. 28.

One of the largest audiences of recent years greeted him cordially, and as the program progressed tendered him something of an ovation. The music of his 'Card Party' ballet began the evening; this was a first local hearing. It was followed by the Capriccio for piano and orchestra, with Jesus Maria Sanromá as soloist, and the suites from 'Petrouchka' and 'The Fire Bird'. All of these works had been played here, the Capriccio having found a place on a program six years ago. Mr. Sanromá was recalled repeatedly at the conclusion of his brilliant performance and Mr. Stravinsky responded to eager applause after each work, frequently motioning the ensemble to rise.

ARLAN R. COOLIDGE

**Virovai to Play Unfamiliar Liszt Work
at Recital**

Robert Virovai, violinist, who has been on tour since October, will play a little-known work by Liszt, arranged by Jenő Hubay, at his recital in the Town Hall Endowment Series on Dec. 13. This is the Paraphrase on 'The Three Gypsies', for violin and piano. On the last page of the work, discovered by Hubay, are to be found the words, "Written for Edouard Remenyi, May, 1864, Berne, Switzerland", in Liszt's hand. Mr. Virovai will play the work in memory of Hubay, who was his teacher. Mr. Virovai will also appear before the Haarlem Philharmonic Society at the Waldorf-Astoria on Dec. 21.

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CONCERTS: Instrumentalists Add Variety to Fortnight

(Continued from page 14)

Serge Jaroff and the Don Cossack Chorus, which sang in Carnegie Hall on the evening of Nov. 27. Once again, the towering black figures marched with military precision to their places; once again the perky little leader appeared and with tremendous energy and authority launched the tonal avalanche of Bortniansky's 'Who Is a God Beside Thee, Oh Lord'. There is no need to catalogue the virtuosity of the Don Cossacks' singing. As always, there were incredible pianissimo effects, basses who delved down to sepulchral depths and falsetto singing which had tonal beauty as well as novelty. The sheer impact of sound when the chorus is fully unleashed is enough to make the blood pound in the temples. But granted all these qualities, one wishes that Mr. Jaroff would not exploit them quite as much as he does. Both the tonal quality and the accuracy to pitch of the chorus's singing at this concert would have been better, had there been less straining after effect.

The first group brought religious music by Tchesnokoff, Gretchaninoff, Sheremetieff and Tchaikovsky. A stirring excerpt from Mussorgsky's 'Boris Godunoff' included the chorus, 'Hail the glorious sun, hail!', with Boris's aria sung by a member of the chorus. There followed a soldier's song, 'The Sun Had Not Yet Risen', two works by Gogotsky, and two excellent arrangements, of Rimsky-Korsakoff's 'Song of India' and Shvedoff's 'Black Eyes'. The final group included songs and arrangements by Gogotsky, Samoiloff, Mr. Jaroff and Shvedoff; and two Don Cossack songs. Some virtuosic dancing with choral accompaniment brought the evening to an exciting finale. A wreath was presented to Mr. Jaroff and his singers at the intermission.

Zlatko Balokovic Offers Unusual Program

Zlatko Balokovic, violinist. Assisting artists: The Stradivarius Quartet, Wolfe Wolfensohn and Bernard Robbins, violins; Marcel Dick, viola; Iwan D'Archambeau, cello; Harold Smith, double bass; Hellmut Baerwald, pianist. Town Hall, Nov. 18, evening:

Sonata in G Minor.....Handel
Concerto in E.....Bach
'Jugoslav Song and Dance'.....Slavenski
'La fontaine d'Aréthuse'.....Szymanowski
Caprice.....Paganini-Baerwald
'Croatian Rhapsody'.....Lhotka
Concerto for violin, piano and string quartet.....Chausson

Mr. Balokovic greatly enhanced the enjoyability of this recital by bringing in his collaborators, and he set an example which should not pass unheeded by others. Since nine out of ten violinists play works on their recital programs originally conceived for a combination of strings, it is only natural to wish that they should avail themselves of such assistance as Mr. Balokovic had on this occasion. Especially in the Bach E Major Concerto, the play of the solo instrument against the others, and the sheer beauty of sound of the strings together would have been sadly missed, had there



Zlatko Balokovic



Emanuel Feuermann



Albert Spalding

Violette and Helene
Coffe-Chantal

Lucie B. Rosen



Storm Bull

been only a piano to substitute for all. It was in the Slavic group that followed that Mr. Balokovic was at his best. His tone gained in warmth and color, and he played with an increasing verve and imaginativeness. It was amusing to hear in Mr. Baerwald's version of a Paganini caprice the dry, crackling brilliance of the Italian given a juicy Viennese setting. As a matter of fact, the Chausson Concerto for violin, piano and string quartet is a piano concerto in all but name, and Mr. Baerwald shared honors with Mr. Balokovic in a brilliant performance of it. Except for a few scattered passages of harmonic ingenuity and beauty, the work is one long tissue of banalities, badly constructed and thoroughly tiresome. Nevertheless, one is grateful to the violinist and his associates for the opportunity of hearing it. At the intermission, Mr. Balokovic was given a laurel wreath from the Yugoslav Sokol Society for his services to his native music. The audience was cordial.

Albert Spalding Plays New Sonata

Albert Spalding, violinist, André Benoist, accompanist. Carnegie Hall, Nov. 20, evening:

'La Folia'.....Corelli-Spalding
Allegro.....Padre Martini
(arr. by Samuel Endicott)
Fantasy in C, Op. 159.....Schubert
Sonata in E Minor for violin alone.....Spalding
'Poème'.....Chausson
'La fontaine d'Aréthuse'.....Szymanowski
'Danse du diable vert'.....Cassado
'Pièce en forme de Habanera'.....Ravel
'I Palpit'.....Paganini

The novelty at this recital was Mr. Spalding's own Sonata in E Minor for violin alone, which had its first performance. Certainly the composer had no cause to complain of the performer, for Mr. Spalding gave an excellent account of himself in both roles. The sonata is a work of finished craftsmanship and technical ingenuity, though by no means a show piece in the ordinary sense of the word. Even at a first hearing, one recognized its consistency. If anything, it is too compact, with such a wealth of material that it becomes restless and uneven in line. There was no doubt that it held the attention of the audience firmly, and Mr. Spalding was warmly applauded.

Of the first group the delightful Allegro of Padre Martini was most felicitously played. Mr. Spalding's fine taste and crisp, clear attack made it sparkle. Corelli's 'La

Folia' scarcely has the charm of novelty, nor does it as music justify the frequency with which it appears on programs, but Mr. Spalding's arrangement has some inventive touches. The haunting opening of the Schubert Duo was sensitively conveyed, and the whole with impeccable polish, though with emotional reserve. In the Chausson 'Poème' and in his brilliant final group Mr. Spalding found ample opportunity to display a subtly graduated palette of tone colors. Especially in the lower regions, where the violin is apt to growl or mutter, he produced rich, velvet tones. Mr. Benoist's accompaniments were excellent, though never exciting. The audience was of good size and warmly enthusiastic.

Storm Bull Makes New York Debut

Storm Bull, pianist. Town Hall, Nov. 21, afternoon:

Partita in B Flat.....Bach
'The Valley of Obermann', from 'Years of Pilgrimage'.....Liszt
'Scarbo', from 'Gaspard de la nuit'.....Ravel
Ballade in Minor, Op. 24.....Grieg
Suite, Op. 14.....Bartók
Paraphrase on Tchaikovsky's 'Flower Waltz'.....Grainger

With this program of unconventional design Storm Bull, a young Chicago pianist of distinguished musical lineage, both of his grandfathers having been nephews of the widely famed Norwegian violinist, Ole Bull, made his first appearance in a New York concert room. An audience of encouraging size and cordial disposition was in attendance and required him to add extra works.

The newcomer proved to be a player of stimulating vitality with a well developed technical equipment, his octave facility being exceptionally good. He played the suite by Bartók, with whom he studied in Budapest, with an impressive conviction that indicated a special response to the modernistic in music, though that did not prevent him from surrendering to the graceful lilt of the Tchaikovsky-Grainger Waltz transcription. His treatment of the Grieg variations and the Liszt 'Valley of Obermann' revealed a good deal of imagination, albeit the development of this side of his art and of ingratiating tonal qualities has not kept pace as yet with that of his technique. His added numbers included further transcriptions by Grainger.

Emanuel Feuermann Appears in Recital

Emanuel Feuermann, 'cellist. Franz Rupp, accompanist. Carnegie Hall Nov. 22, evening:

Sonata No. 2 in D, Op. 58.....Mendelssohn
Suite Populaire Espagnol.....Falla
Sonata No. 2 in F.....Brahms
Rondeau.....Dvorak
'Après un rêve'.....Fauré
Bourrée Auvergnate.....Canteloube
'At the Fountain'.....Davidoff

This recital by Mr. Feuermann had those characteristics which one has come to associate with his appearances as a matter of course. With the minimum of display was united the maximum of expression; every resource of the instrument seemed to be at the 'cellist's command, so that one for-

got the medium and thought only of the music. Not even Mr. Feuermann's enkindling spirit could make the Mendelssohn sonata less conventional and smug but his playing could be enjoyed for itself. Falla's Spanish songs arranged for 'cello were another story. Whether singing a lullaby, as in the 'Nana', or voicing fierce passion, as in the 'Jota', Mr. Feuermann made his instrument capture the mood of each song.

But the chef d'oeuvre of the evening was unquestionably his performance of the Brahms F Major Sonata, one of those rare experiences with which concert-going is sometimes rewarded. The capable playing of Mr. Rupp was a considerable factor in the eloquence of this performance, for the piano and 'cello speak as one in the work. From the impassioned beginning of the first movement to the serene opening theme of the last, there was one line of development in Mr. Feuermann's playing. Never turgid or forced, the astonishing volume of tone which he produced justified the occasional thickness of Brahms's writing, and in such sections as the adagio, the depth and nobility of the musician's nature were transparently conveyed. Of the final group the Davidoff show-piece was perhaps the most effective, for Mr. Feuermann made it sound much better than it really is, if such a paradox be justifiable. The audience demanded encores.

Lucie Rosen Gives Theremin Program

Two works written especially for the theremin increased the interest in Lucie Bigelow Rosen's program in Town Hall on the afternoon of Nov. 25. When Mrs. Rosen, a pioneer exponent of the electrical instrument, was last heard in New York two years ago, there was apparently no authentic literature for her performance; hence transcriptions, which could never be

(Continued on page 26)

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DETROIT SYMPHONY EMPLOYS SOLOISTS

Rachmaninoff Plays His Own Rhapsody—Menuhin Offers Concerto by Beethoven

DETROIT, Dec. 5.—The Detroit Symphony entertained and was entertained by two musical giants in the last two weeks of November, when Sergei Rachmaninoff and Yehudi Menuhin appeared at consecutive concerts on the regular Thursday evening series of the season.

Rachmaninoff appeared with the orchestra, under Victor Kolar's direction, on Nov. 16, to receive, in Masonic Temple, the most rousing ovation of the season after playing his own Rhapsody on a theme by Paganini. An all-Rus-

sian program accompanied the appearance of the artist, with the Overture to 'The Czar's Bride', three musical pictures from the 'Tsar Saltan' of Rimsky-Korsakoff, and the Tchaikovsky Fourth Symphony as the orchestral offerings. The orchestra's work in the magnificent music of the Rhapsody was of especial merit.

Menuhin appeared on an all-Beethoven program on Nov. 23, in which he played the Concerto in D with the orchestra conducted by Franco Ghione. The 'Leonore' Overture No. 3, and the Fifth Symphony made up the balance of the program. On both occasions the artists and orchestra played to capacity audiences.

J. D. CALLAGHAN

ROCHESTER HAILS THREE ORCHESTRAS

Iturbi Conducts Philharmonic— Eastman School Players Are Heard

ROCHESTER, Dec. 5.—The second concert of the Rochester Philharmonic José Iturbi conductor, was given at the Eastman Theatre on Nov. 9, before an enthusiastic audience. A program of Spanish music was enhanced by the presence of Argentinita and her dancing ensemble. Brilliant costumes, infectious gay melodies and striking dance forms made the affair a highly successful one. The theatre was crowded.

On Nov. 22 the Rochester Philharmonic played Sibelius's Second Symphony, and a first performance of 'Lake Spray', by Paul M. White, associate conductor of the Rochester Civic Orchestra.

'Lake Spray' has color, charm and is delightfully orchestrated. The audience recalled Mr. White a number of times. Mr. Iturbi and his players presented a very fine performance of the symphony. The program also included the Overture to Weber's 'Der Freischütz', Ravel's 'Alborada del Gracioso', and Debussy's 'La Mer'.

On Nov. 30, the Philharmonic brought its associate conductor, Guy Fraser Harrison, to the platform as soloist in Mozart's Piano Concerto in G. Mr. Harrison delighted the large audience with his fluent and sparkling playing. Other works on the program included Schubert's 'Rosamunde' Overture, Beethoven's Symphony No. 3, and Rimsky-Korsakoff's colorful Spanish Caprice. Mr. Iturbi conducted.

Lucille Manners Sings

Lucille Manners, soprano, was soloist at the "Pop" concert given on Nov. 12, by the Rochester Civic Orchestra, Guy Fraser Harrison conductor.

The "Pop" concert given on Nov. 26, at the Eastman Theatre by the Rochester Civic Orchestra, Mr. Harrison, conductor, featured Yoichi Hiraoka, Japanese xylophonist, whose brilliant playing brought round upon round of applause from the audience.

On Nov. 15, the Eastman School of Music presented the Eastman School Symphony, Dr. Howard Hanson conducting, at the Eastman Theatre. The Bach Three-Piano Concerto introduced three soloists, John LaMontaine, James Ming and Nathaniel Patch, who acquitted themselves excellently. The other works on the program were Beethoven's Symphony No. 5 and the Suite from Stravinsky's 'Fire Bird'. There was a large and cordial audience.

MARY ERTZ WILL

ANDRE POLAH RESIGNS FROM SYRACUSE POST

Nicholas Gualilo to Conduct Symphony in Remaining Concerts of Year— Three Events Listed

SYRACUSE, Dec. 5.—André Polah, head of the violin and ensemble departments at the College of Fine Arts of Syracuse University, resigned recently from his position as conductor of the



Nicholas Gualilo



André Polah

Syracuse Symphony, which is, at present, a Federal Music Project, supported also by the Syracuse Symphony Organization. Mr. Polah found himself unable to devote his entire time to the project as required by present regulations.

Nicholas Gualilo, of Utica, will conduct the remaining concerts of the season. Mr. Gualilo has studied violin with Mr. Polah and attended his master class in conducting and instrumentation.

Plans are under way to organize a self-supporting Syracuse Symphony as in former years, aided by the city's leaders and organizations.

In his four years as leader for the Federal Music Project in Syracuse, Mr. Polah has made the Syracuse Symphony known throughout the state. H. P.

Hilda Burke Ends Fall Concerts; Sings in Chicago Opera

Hilda Burke, soprano of the Metropolitan Opera, was heard for the first time in Nashville, Tenn., when she opened the Ward-Belmont concert season on Oct. 12. She completed her autumn concert engagements with three recitals: in Beckley, W. Va., on Oct. 30; in Marietta, O., on Nov. 1, and in Ashtabula, O., on Nov. 3. On Nov. 30 she began an engagement with the Chicago City Opera Company, singing Marie in 'The Bartered Bride'. Her schedule also included appearances in 'Butterfly' and 'Bohème' on Dec. 4 and 16. Miss Burke will be soloist with the Cleveland Orchestra on Dec. 28 and 30.

Guy and Lois Maier to Introduce Five Two-Piano Works at Recital

Five two-piano compositions will be given their first New York performances at the recital of Guy and Lois Maier in Town Hall on Dec. 30. Three of these are by Homer Simmons: 'Tango at Midnight', 'Scherzino' and 'Two Pieces from Alice in Wonderland'. The others are 'Waves at Play', by Grasse-Ringo and 'Wastin' Time', by Ernst Bacon. The program will also include works by Schumann, Brahms, Debussy, Bach and Daliés Franz.

John Tyers Sings in Pennsylvania

John Tyers, baritone, gave a recital in Tyrone, Penn., on Nov. 8, with a program including works by Handel, Schubert, Schumann, Massenet, Debussy, Chausson, Warlock, Dunhill and Ireland. He also presented this program in Ridgeway on Nov. 3. His accompanist was Ralph Angell.

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CONCERTS: Several Pianists Return—Duo-Piano Team Heard

(Continued from page 24)

quite satisfying, nor hope to reveal the full possibilities of the theremin, were all she had. Since then Mortimer Browning has written a concerto in F and Jeno von Takacs has composed two symphonic movements, both for theremin and orchestra. Miss Rosen played the first movement of the concerto and the two movements by Takacs with piano accompaniments as arranged by the composers.

Miss Rosen approached the technical hurdles heroically in these works and in transcriptions of music by Desplanes, Corbelli, Chopin-Sarasate, Chopin, Svendsen and Brahms. Frank Chatterton supplied intelligent accompaniments at the piano. K.

Violette and Helene Coffe-Chantal Play Mozart and Brahms

Violette and Helene Coffe-Chantal, Duo-Pianists, Town Hall, Nov. 25, evening:

Sonata in D.....Mozart
Variations on a Theme by Haydn.....Brahms
Rondo, Op. 73.....Chopin
Romance; Valse.....Arensky
Prélude à la Nuit; Malagueña.....Ravel
Scherzo, Op. 87.....Saint-Saëns

The Misses Violette and Helene Coffe-Chantal, who made their debut in New York last year, returned upon this occasion to give a recital of much interest before a large and well-disposed audience. Beginning their program with the Mozart Sonata in D, they revealed an admirable oneness of style and a comprehensive technical ability, which served the interest of the music to its best advantage. The opening movement of the Sonata was played with spirit and gusto; the Andante with a sensitive feeling for delicate changes of mood and pace, and the concluding Allegro had a praiseworthy vitality.

The Brahms Variations were performed with brilliance and where necessary, as in the proclamation of the Chorale, a sonority and well-rounded tone. The second and sixth Variations, marked Vivace, had a fleetness of pace and lightness of touch that presented them in their best light. The lovely seventh Variation Grazioso was sensitively realized, and the Poco Presto section which followed, had characteristic buoyancy and fire. Throughout the recital the applause was hearty for interpretations of the greater, as well as the lesser works



Rudolf Serkin



Emile Baume



Aurora Mauro-Cottone



Rosalyn Tureck

heard after intermission, which were distinguished by technical as well as imaginative worth. W.

Rudolf Serkin Returns in Recital

Rudolf Serkin, pianist. Carnegie Hall, Nov. 17, evening:

'Capriccio on the Departure of a Beloved Brother'.....J. S. Bach
Sonata in F Sharp, Op. 78.....Beethoven
Variations and Fugue on a Theme by Handel.....Brahms
Twelve Etudes, Op. 25.....Chopin

Mr. Serkin received a rousing welcome from a very large audience on this, his first appearance in New York since his return from Switzerland, and in the course of his lengthy program he impressed his hearers anew with his finely grained musicianship and once more amazed them by the superlative finesse of one of the most stupendous techniques of the day.

But this is a technique that is refreshingly devoid of the deliberate sensational-effect-seeking so frequently associated with an exceptional equipment for pyrotechnical feats. Clothing itself, as it does, in tonal beauty, it offers achievements of velocity idealized by sonorities, and in so doing compensates for Mr. Serkin's less pronounced response to music of romantic implications than to that of classical circumstances of expression.

Interpretatively, the pianist was most authoritative in his delineation of the different moods of the Bach Capriccio and in his projection of the Beethoven sonata. In the Handel-Brahms variations it was the compositional ingenuity rather than the romantic sensibility of Brahms that evidently primarily interested him, with the result

that the essential mood of some of the variations was lost to view. The fact that every indicated repeat was observed, with the second performance invariably paralleling the first in dynamic scheme, did not tend to mitigate the length of the work, while the fugue would have gained in dignity of utterance from a less hard-driven tempo. But technically and intellectually the performance of the work was a tour de force.

The Chopin etudes, the complete set of Op. 25, were played with an astounding fluidity of touch and tone in which all difficulties were bafflingly dissolved, and in this respect nothing was more breathtaking than the performance of the octave study, taken at terrific speed, or that of the etude in double thirds. The romantically imaginative significance inherent in most of the etudes received only secondary consideration, the nocturne study in C Sharp Minor suffering most from rhythmically four-square treatment and lack of poetic atmosphere. The audience, aroused to a high pitch of demonstrative enthusiasm, demanded and was granted a procession of extra numbers. C.

Emile Baume in Recital at Town Hall

Emile Baume, pianist. Town Hall, Nov. 26, afternoon:

Chaconne in G.....Handel
Sonata in B Minor.....Liszt
Twelve Etudes, Op. 25.....Chopin

Mr. Baume had chosen a program for this recital well calculated to display the facets of his art, and the fleet fingers and finely pointed articulation at his command found congenial opportunity in the variations of the Handel Chaconne. In this he chose to keep within the harpsichord framework rather than to seek the organ-like sonorities that much of the music invites, and from the standpoint adopted he achieved a notably glib performance.

To the diffuse and loose-jointed Liszt sonata the French pianist brought both the necessary equipment to vanquish all the formidable technical difficulties with reassuring ease and a comprehensive intellectual grasp that viewed the work as a whole and gave to the details their proportionate due, which enabled him to preserve a structural compactness and co-ordination not often met with in readings of this sonata. The lyric passages were delivered with a singing tone of sensitive beauty and the dramatic climaxes were impressively developed, the while a certain sense of detachment in regard to the romantic essence of the work was conveyed to many of the listeners.

There was again much beauty of tone as well as technical suavity and authority in Mr. Baume's playing of the Chopin etudes. The haunting E Major melody in the E Minor study, No. 5, was poignantly sung and the nocturne study in C Sharp Minor was poetic in mood, while the etude in double thirds was rippled through with remarkable smoothness and the 'Wintry Wind' was made dramatically tempestuous. A certain capriciousness in tempo fluctuations marked the 'Aeolian Harp', as it later weakened the climactic effect of Liszt's Second Rhapsody, among the added numbers.

Besides the Liszt rhapsody the extras included the Chopin Berceuse and Tarentelle, played without a pause between, in curious juxtaposition, and the Paganini-Liszt Caprice in E Flat, which received

what was in some respects the finest performance of the afternoon as it was marked by a greater spontaneity and abandon than had previously been in evidence. C.

Rosalyn Tureck Appears in Recital

Rosalyn Tureck, pianist. Town Hall, Nov. 17, evening:

Gigue in B Flat Minor.....Carl Heinrich Graun
Air and Minuet in D Minor.....Alessandro Scarlatti

Toccata in A.....P. D. Paradisi
Toccata and Fugue in D.....J. S. Bach
Sonata in B Flat Minor.....Chopin
'Aufschwung'.....Schumann
Song without Words, Op. 19, No. 1.....Mendelssohn

Scherzo from 'A Midsummer Night's Dream'.....Mendelssohn-Hutcheson
'Danse de Puck'; 'La soirée dans Grenade'.....Debussy
'Danse infernale' from 'The Firebird'.....Stravinsky-Agosti

Miss Tureck played on this occasion with tremendous gusto and concentration. She had chosen an unusually interesting and well-balanced program and she had established her own conception of every work on it. Graun is best remembered for his once-famous 'Tod Jesu', but the whirlwind Gigue, which Miss Tureck played with feathery lightness, has survived the vicissitudes of time as a virtuoso's holiday. In the Paradisi Toccata the pianist may be assumed to have attempted a record of velocity, for she gave it a stop-watch performance, of impeccable clarity. She made the Scarlatti deeply eloquent; this was music more suggestive of a Bach chorale than of the piquant works of Alessandro's son, Domenico.

There is probably more of passion and of grandeur in Chopin's B Flat Minor Sonata than any one pianist at any one time has ever encompassed. Miss Tureck caught much of its heroic strength and played the contrasting quieter passages with marked originality. Her tone in the treacherous Scherzo was velvety throughout, and she made the hackneyed second section of the

(Continued on page 32)

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Orchestral Concerts in New York

(Continued from page 12)

Adagietto and Fugue of the Suite, and the crisp and brittle cracklings of Mr. Piston's Concertino there is a wide gap. When Mr. Piston smoothes himself down to melodic sentiment, as in the second movement, he seems not as sure of himself as in the fireworks of the first and third movements, and the entire composition rather skims the surface of musical thought, brilliant though it is. Mr. Sanromá performed the piece in the style it demanded.

Mr. Harris's Symphony impressed this reviewer as being the soundest of his works heard so far. It coheres fairly well, although the division into separate sections is obvious, in fact, intentional. Aside from any technical considerations, the music has an impact of direct emotional force, and seems genuinely to possess a "native" feeling. Diffuse though it may be in spots, it has a rugged strength and a quality of independence that mark a notable gain in musical thought.

Mr. Thompson's music is much more urbane, with a patina of sophistication and self-consciousness overlying a really ingenious use of popular idiom. The brief second movement might have come right out of the song-hit realm, or might in turn be lifted practically unchanged by some Tin-Pan-Alley scout. Infectious rhythmic lilt and charming orchestration are prime virtues. But Mr. Thompson might better have preceded Mr. Harris on the program. The three living composers came out for bows in response to applause which seemed more than merely polite. Q.

Francescatti Makes Debut with Philharmonic

New York Philharmonic - Symphony, John Barbirolli, conductor; Zino Francescatti, violinist, assisting artist. Carnegie Hall, Nov. 18, evening.

Suite in E for String Orchestra, Op. 63
Concerto in D, Op. 6.....Paganini
(Mr. Francescatti)
Second SymphonyBrahms

Mr. Francescatti, who made his debut with the Philharmonic and in New York upon this occasion, was received with every mark of acclaim, responding to no less than half-a-dozen recalls at the conclusion of the Paganini Concerto. All were deserved, for the violinist revealed a superb technique, and, what is more important, so far as could be observed through the medium of Paganini's music, interpretative ability of uncommon order.

Paganini was primarily interested in technical problems, but also, as may be judged by the short, yet expressively dramatic Adagio, in composing matters of musical worth. If technical excellence, the ability to surmount all manner of mechanical hazards, was revealed by the first and third movements, the Adagio showed a



Sergei Rachmaninoff and Eugene Ormandy



Zino Francescatti

keen insight, on Mr. Francescatti's part, into the dramatically Italianate furnishings of Paganini's mind. The Rondo was performed with such a lilting grace, rare lightness of touch, and exquisite feeling for the appropriate nuance, that long before the spirited conclusion of the movement, the audience burst into a thunder of applause. The Paganini Concerto is not music of first moment, but it served to introduce an artist of unusual attainments.

The Arthur Foote Suite was played for the first time by the society. It is a fresh, crisply scored and melodically interesting work, not profound, but pleasant, and, more than pleasant, thoughtful. Mr. Barbirolli read it with a just and lucid apprehension of its values. The performance of the orchestra in this and the Paganini concerto was wholly admirable. A more considerate and sympathetic accompaniment in the latter could not have been required.

After intermission the Brahms Symphony enlisted the attention of an audience of almost capacity proportions. The program was repeated on the afternoon of Nov. 19, the following day. W.

Koussevitzky's Bostonians Give Second American Program

Boston Symphony, Serge Koussevitzky, conductor. Soloists: Ruth Posselt, violinist; Dorothy Maynor, soprano; Leonard Franklin, tenor. Carnegie Hall, Nov. 25, afternoon.

American Festival Overture.....Schuman
Violin Concerto, Op. 38.....Hill
Miss Posselt
Ballet, "Skyscrapers".....Carpenter
Miss Maynor; Mr. Franklin
Symphony No. 3.....Hanson

All but the Carpenter work were listed on the program as "first performance in New York", though the Hanson symphony had been played (not in its entirety) at an NBC Symphony broadcast with the composer conducting. Mr. Carpenter alone was absent from the scene, the other composers taking the platform to bow and bask in the hearty applause which greeted their respective compositions. Certainly they had every

reason to be pleased both with the performances, which were uniformly of a high order, and with the more than cordial reception of their music on the other side of the footlights.

Sound and sturdy writing, rather than any flights of genius, was the disclosure of this concert. The music had thrust and cohesion. It was clear and proceeded to its appointed ends with confident stride. William Schuman's overture fairly bursts with vitality. That it is noisy and circusy in its brazen use of dissonance is inescapable; the composer undoubtedly felt that this was the way to be both American and festive. A New York street call plays a part. So does a fugue which the academicians are not likely to point to as a model of its kind but which comes to life. Mr. Schuman is twenty-nine years young in this overture.

Edward Burlingame Hill's concerto was composed in its original form in 1933 but revised four years later with the advice and collaboration of the Boston Symphony's concertmaster, Richard Burgin. It is eminently violinistic, but not showily so. Miss Posselt, who was the first to play it in Boston, performed it admirably, with clean technique, good tone and sympathetic style. The concerto "comes off", particularly the poetic slow movement. It has the structural firmness, the clarity of scoring and the freedom from extraneous clutter expected of this composer.

John Alden Carpenter's "Skyscrapers" is, of course, an old story. But its verve, its wit, its unabashed tunefulness and brilliant orchestration—bordering on the popular but still essentially symphonic—well justify any conductor in keeping it on the active list. It is music for the theatre but does not lose its zest in the concert hall. Miss Maynor and Mr. Franklin were seated inconspicuously among the players and it was only when the conductor called on them to bow that the audience could take a good look at the soprano whose recent recital created a commotion. The vocal episode of the ballet is neither long nor weighty, but it is a pleasure to hear it so well sung.

Howard Hanson's third symphony is a work large of line and often sumptuous of sound. It has thematic amplitude and a certain majesty of movement. That some of its smacks of Sibelius can scarcely be denied and there is an excess of reiteration of figures which are not of themselves sufficiently interesting to justify their prominence in the score. The first movement is at once the most derivative and the most burdened by repetitive detail. There is charm in both the largo and the vivace, and breadth in the finale. T.

First Rachmaninoff Series

Philadelphia Orchestra, Eugene Ormandy, conductor. Soloist, Sergei Rachmaninoff, pianist. Carnegie Hall, Nov. 26, evening. All-Rachmaninoff program.

Symphony No. 2 in E Minor; Concerto No. 1 in F Sharp Minor; Rhapsody on a Theme of Paganini.

The first of Mr. Rachmaninoff's three concerts with the Philadelphia Orchestra, all devoted exclusively to his own music, attracted what appeared to be a capacity audience. A majority of the listeners rose to their feet when the composer-pianist emerged upon the platform and there were demonstrations of approval, with many recalls to the platform, after each of the performances in which he participated.

The F Sharp Minor Concerto is still identified as No. 1 (and as opus 1) although almost completely rewritten after the publication of the second and third piano concertos. In its present form it dates not from 1891 but 1917. But it shares the fate of many rewritten works in that it is patchy and not altogether well integrated.

The symphony of ten years earlier shows a much firmer grasp of structure. Melodically and harmonically, one may feel that these and other large works by Rachmaninoff are cut from the same cloth. They have singing themes that do not altogether escape suggestions of the salon. But in Rachmaninoff's most characteristic writing they are spun into a glowing tapestry of sound. There is in the progress of the music an ebb and flow that contributes to an effect now heroic, now nostalgic.

(Continued on page 36)

Artists of Distinction

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POWELL

Pianist



Arthur
LOESSER

Pianist



Dorothy
BAKER

Soprano



Myron
TAYLOR

Tenor



Mary
HOPPLE

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Robert
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MUSIC: Chamber Music and Spate of Songs Released by Publishers

MUSIC OF APPEAL IN NEW MORITZ SONATAS

TWO sonatas for violin, one for viola and piano and four songs published by the new firm of Maxwell Weaner serve to introduce here the Swedish composer Edvard Moritz, now residing in this country.



Edvard Moritz

All these works are marked by the smooth and fluent manner of writing of the experienced and resourceful craftsman for whom tight corners do not exist. But, more strikingly, the composer is utterly unabashed in giving free rein in his sonatas to a driving urge to write almost exclusively in sweepingly curved melodic phrases allied with warmly sensuous harmonies. These works are indeed lush in their almost wanton melodic abandon, but this is by no means to their disadvantage for the melodious themes pour forth with apparently unquenchable spontaneity, stamping the music as superlatively "grateful" material. And while those who insist that music written today should reflect the spirit of this mechanical age can scarcely be expected to place the seal of their approval upon Mr. Moritz's music, others who seek in music an escape from the world of today will undoubtedly welcome it wholeheartedly.

All three sonatas adhere to traditional principles of form, and all have a smoothly flowing and opulently colorful and expansive piano part. Of the violin sonatas the first, Op. 84, is in B Minor, with three movements, while the second, Op. 85, begins in F Minor and places its closing movement in F Major and inserts two movements in B Flat Minor between, a dirge-like Andante and a short five-four movement that bridges the gap between it and the final Allegro. The viola work, Op. 83, written in F Sharp Minor, is fully as rewarding, and, in fact, has an especially eloquent slow movement.

The four songs are likewise distinctive. Poems in English of uncommon literary merit by American writers have been chosen, and the composer has shown noteworthy versatility in his approach to the form. Perhaps the finest, apart from the leap of an octave from a low tessitura to the word "speech", is the intimate setting of Ludwig Lewisohn's 'You and I', although the setting of 'I feel me near to some High Thing', from William Ellery Leonard's 'A Son of Earth', is a large-scale and imposing conception, introduced by an extended prelude, and 'Improvisation', with text by Alfred Kreymborg, and with a realistically suggestive accompaniment, is an outstanding song from any viewpoint, notwithstanding the misplaced accent on "archaic" and the jump of a ninth to "us" on high A. That the boldly proclamative 'Fire and Ice' seems somewhat less appealing than the others may be due entirely to the nature of the text.

CHRISTMAS PLAY FOR MEN AMONG SEASONAL NOVELTIES

AN eleventh hour addition to the new music for the Yuletide season is a

musical play written specifically for men's chorus, 'Masters in the Hall', depicting Christmas Eve in Merrie England in the 17th century, the music for which has been composed and arranged by H. Alexander Matthews and William S. Nagle, the story being the work of Allyn C. Saurer. The publishers are the Oliver Ditson Company (Theodore Presser Co., distributors).

This is a little work of special interest and worth, with an imaginative story that provides a picturesque setting for the introduction of the old French 'Masters in the Hall' and some of the best of the old English carols, ending with 'Ye Boar's Head Carol' and the 'Coventry Carol', as well as a few non-seasonal favorites, such as 'A-hunting we will go' and Ford's 'Since first I saw your face', and the jolly 'Surrey Song' and Choral Fantasy on Nursery Rhymes by Mr. Matthews. There are three solo parts and four speaking parts, besides the choruses for carolers, wassailers, yokels, and so on.

The work, which is within the powers of well-trained amateur groups as well as the more professional choruses, is peculiarly adaptable for radio performance, and it may be given with the piano accompaniment alone or with the piano supplemented by violin, viola, cello, flute, oboe and clarinet. The performance time is an hour and fifteen minutes.

NORTH AND SOUTH AMERICANS REPRESENTED IN 'NEW MUSIC'

THE most recent issue of 'New Music' is given over to a Sonata for Cello and Piano by David Diamond. It is an elaborately planned work, consistent in its manner of expression with the predilections disclosed by the young composer in his other published works. Both melodically and harmonically angular, it has, nevertheless, structural compactness and symmetry and it reveals, moreover, the leaning of the composer towards long-breathed thematic lines. The first movement and the middle Lento in five-eight time are both somewhat over-extended, but the closing movement is of atoning brevity.

An earlier issue of this quarterly dedicated to the publishing of new music by North and South American modernists had contained a pair of piano sonatas by George Tremblay, each consisting of three tersely expressed short movements that show a definite feeling for line, but suggest a mathematical procedure cramped by modernistic prejudices.

Other issues of the year have been given over to outstanding works performed at the Spanish-American Music Festival in Bogotá, Columbia, in 1938: Three Pieces for Violin and Piano by the Chilean composer, Domingo Santa Cruz; Three Pieces for Children, for piano, by Armando Carvajal, also of Chile, and Three Preludes, likewise for piano, by Guillermo Uribe-Holguin, director of the National Conservatory in Bogotá. Of these the polytonal preludes of Uribe-Holguin are the most piquant harmonically, while the Santa Cruz violin pieces, a Canción, a Recitativo and an Arabesco, especially the first and third, are the most appealing melodically.

LATEST SONG BY FLOOD OF GRATEFUL CHARACTER

A NEW song that combines both melodic and atmospheric charm is 'Summer Night' by L. H. Flood, recently published

by Edward Schuberth & Co. It is a song of distinctive musical effect, in which the composer has adopted a persistent accompaniment figure that, while simple enough in itself, adds a peculiar significance to that of the gracefully flowing voice part. The well-written text is also the work of the composer, who reaches her Op. 29 with this song, one of the best and most effective and grateful that she has yet brought out. The range is from D Flat below the staff to G Flat above it.

'HARLEQUIN' FOR VIOLIN A GAY LITTLE SCHERZO

FOR violinists, Karl Andrist, an experienced violinist himself, who knows how to utilize his instrument's possibilities, has written a most effective little scherzo entitled 'Harlequin'. It is a short piece that breathes a spirit of infectious bubbling gaiety. The more moderately paced middle section has a graceful swinging line, and the piano accompaniment is discreetly devised throughout. It is a piece that should be very useful for many playing occasions, as well as for teaching. The California firm of The Cornell Music Publishing Co. has brought it out.

DISTINCTIVE SONG NOVELTIES ARE BROUGHT OUT BY GALAXY

THE Galaxy standard, which has become a tradition in the music publishing world, is maintained in a noteworthy manner by the latest songs and choral works that have come from the Galaxy Music Corporation.



A. Walter Kramer

One of the outstanding of the songs is A. Walter Kramer's 'At Sunset', which by virtue of its exceptional melodic beauty will undoubtedly take its place speedily in the class of "most-sought-after" songs. The poem by David

H. Perlman has been set by Mr. Kramer with a gracious charm and a spontaneity of impulse that give to it a special individuality and vitally communicative quality, its frankly melodic contour, of a haunting character, conveying the rarely experienced impression of inevitability. It is published for high voice.

Another fine song is Edward Harris's 'Winter', a setting of Shakespeare's 'When icicles hang by the wall', a setting full-bloodedly Shakespearean in its wholesome and even boisterous spirit, with a brilliant accompaniment of uncommonly effective design, which boxes the compass of the keyboard and introduces felicitous touches such as chromatic descending runs in fifths. It is also written for high voice.

Gustav Klemm has added another song of the kind that singers find especially grateful to sing with 'Too Good to Be True', which has the well-marked rhythmic pulsation and the swinging melodic line characteristic of so many of this composer's other songs. The text is a gay little poem personifying the seasons by Betty Knowles, with a quite unexpected and whimsical ending, the effect of which in the setting has been subtly prepared for by the composer in the preceding measures. The range is for medium voice.

Then George F. Boyle's 'Your Hands Lie Open' ('Silent Noon'), a setting of a Dante Gabriel Rossetti poem, is a peculiarly expressive musical utterance, the keynote of which is at once indicated in the designation at the opening, Andante tranquillissimo. It is a song of simply constructed line and accompaniment, but the mood of the text is re-created with apt musical significance. It lies for a low voice.

For its library of two-part choruses Galaxy issues another of Carl Reinecke's effective choral works, 'Prayer at Sea', supplied, as in previous instances, with a fine English poem by Marshall Kernochan,

and for four-part male chorus a well-contrived choral version of Tosti's 'Ideale' ('To the Ideal') by Alberto Bimboni, for which Lorraine Noël Finley has made an admirable English version of the Italian text.

And in Laurence Powell's excellent arrangement for chorus of mixed voices of the exuberantly high-spirited Arkansas folksong, 'Tarry Rinkum Rarey', the firm has what, from the nature of both words and music, can hardly fail to be a sure-fire hit. It was taken down by Mr. Powell from the singing of one of the older residents near Mena, Arkansas, and in its new form it makes an exhilarating chorus for any four-part mixed group.

THREE NEW LA FORGE SONGS ARE BASED ON PIANO PIECES

For his three noteworthy transcriptions for voice and piano just published by Carl Fischer, Inc., Frank La Forge has taken his material from the pianist's repertoire. 'Dancing Doll' ('La poupée valsante') is a "vocalization" of Poldini's popular piano piece of that title; 'The Nightingale' ('Le rossignol') is an arrangement of the similarly titled Alabiéff song based on the Liszt piano transcription of the original, while Chopin's Etude in F Minor, Op. 25, No. 2, forms the basis of 'Torment' ('Tourment').

These transcriptions again reveal not only Mr. La Forge's sure-handed craftsmanship but also the practical understanding of the voice that only a vocal authority can possess. The persistent staccato in the 'Dancing Doll' invests it with something of the character of the doll automaton in 'Tales of Hoffman'. Both it and 'The Nightingale' will be eagerly annexed by coloratura sopranos for their repertoires. In 'Torment' Mr. La Forge has retained the original piano version of the Chopin etude intact, extracting from it a broadly flowing lyric line for soprano, for which French words have been supplied by Georges Le Maître Toupin and an English translation of them by Ethel Zaugg, who have performed similar service for both of the other songs as well.

Mr. La Forge has also added a concert arrangement of the recitative and cavatina 'O, Radiance of My Being' ('O luce di quest'anima') from Donizetti's 'Linda di Chamounix' to his invaluable series of concert versions of Celebrated Songs and Arias. The English version of the text is also his work.

BRIEFER MENTION

For Piano, Teaching Material:

'A Musical Holiday', a collection of twelve easy pieces by Frederick Durrant. Graded pieces of good musical quality, the first six being written in the five-finger position. Among the titles are 'Trooping the Colour', 'The Bagpipe Man', 'Rowing and Sailing' and 'The Sleeping Fairy' (London: Stainer & Bell. New York: Galaxy).

'Promenade for Boys'; 'Promenade for Girls', by Herbert Howells. A pair of two-page pieces for junior pupils, the first being an effective, straightforward march, and the second, a more graceful and fanciful piece in six-eight time (London: Curwen. New York: G. Schirmer).

'Alpha', a first album for the piano, by Heller Nicholls, who has deliberately eschewed specific titles on the ground that "no elementary piece can definitely picture anything except a cuckoo" and has accordingly used only numbers instead. Musically worthwhile little pieces, but most teachers will find it necessary to supply titles or else encourage the pupils to do so (London: Stainer & Bell. New York: Galaxy).

For Piano Solo:

Four Tone Pictures: Prelude, 'Angles and Curves', 'Wishful Thinking' and 'Grotesque', by Wallingford Riegger. A set of short modernistic pieces of vague tonality, the scherzo-esque second having, perhaps, the most definite character. The third derives a special effect from the constant reiteration of a two-measure pattern in the

(Continued on page 29)

JUST ISSUED

by BERNARD HAMBLÉN:

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An Oriental gem. Low or medium voice

by GUSTAV KLEMM:

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A light song, with a dash of fine comedy
Medium voice

Galaxy Music Corp., 17 W. 46th St., New York, N. Y.

NEW MUSIC

(Continued from page 28)

left hand, while the fourth is an example of polytonality, introducing two lines of tone clusters, for good measure, of modernism (Arrow Music Press).

'If thou art near' ('Bist du bei mir'), by J. S. Bach, adroitly transcribed by Elinor Remick Warren with due regard for the simplicity and inherent warmth and dignity of the original song, the result being an appealing piano solo of but moderate difficulty (Flammer).

Christmas Choral Music:

'No Flower So Fair', Christmas anthem by Ada Twohy Kent, text by Giles Fletcher, for mixed voices with solos for soprano, alto and bass, a well-written church work of dignified, devotional beauty. 'Joy', Christmas carol by Orville J. Borchers, for mixed voices in eight parts, a cappella, an attractive Presto chorus of novel character, with a text consisting solely of the words 'Merry Christmas', rapidly repeated, and "joy" and the syllable "Ah" (C. Fischer).

'The Golden Gate', a song and chorus book for home and community, containing 114 favorites, ranging from folksongs of many nations, Christmas carols, spirituals and cowboy songs to Schubert's 'Cradle Song', Morley's 'Now is the month of Maying', Haydn's 'The Heavens are telling' and Rachmaninoff's 'Glory to Him'. A timely and uncommonly well chosen collection in a convenient format (Birchard).

'Mikado' Fantasie, a medley of eleven of the songs from Gilbert and Sullivan's 'Mikado' used in the film based on that operetta, arranged and adapted for mixed chorus by Rosario Bourdon. A tastefully contrived continuous arrangement of songs that are special favorites (Flammer).

The Rondo Cantata, for schools and festivals, with music by Brahms and Wagner, arranged by J. Michael Diack. The latest and one of the best in the excellent series of cantatas in which Mr. Diack has placed music of the master-composers within the reach of school choral groups. In this one, consisting of a prologue and three "stages",

gems chosen from Brahms and Wagner and supplied with good English texts are used as solos, duets and choruses, with an underlying connecting thread (London: Paterson. New York: C. Fischer).

For 'Cello and Piano:

'Meditation', by F. S. Converse. An easy, structurally compact piece of melodic charm, along traditional lines (Four Winds Press).

First Tunes, by William E. Brockway, a section of the compiler's larger 'Oxford Cello Method'. Easy arrangements of six good melodies, including 'The Meeting of the Waters', 'Annie Laurie' and 'The First Nowell', and two well-written original pieces, 'Playtime' and 'May Time' (London: Oxford, New York: C. Fischer).

The Technique of Choral Conducting Analyzed by Father Finn

IN 'The Art of the Choral Conductor', published in two volumes by C. C. Birchard & Co., the Rev. William J. Finn, or Father Finn, as the founder and director of the far-famed Paulist Choristers is more popularly known, has compressed the essence of his widely ranging musical knowledge, as applied to choral conducting, and the fruits of his long practical experience with choral bodies for the benefit of others engaged in training groups of singers. Choirmasters of whatever kind of vocal ensemble should find here the solution of all their problems, so detailed and comprehensive is the scope of the work.

Volume One, the book immediately under survey, is devoted specifically to choral technique, and it opens with a chapter on "choral musicianship" that gives an enlightening summary of the broad equipment essential to the conductor who would do justice to his task, for Father Finn maintains that the art of the choral conductor is more complex than that of the orchestral conductor. "The choral conductor requires most of the information and technical facility of the symphonic virtuoso plus a profound knowledge of some phases of music about which the latter can remain successfully in ignorance."

The author then proceeds to view the subject in its six principal phases: the vocal training of each choral line, the development and use of the "color-scheme", the blending of all the choral lines into a unified ensemble, and so on. The discussion of these phases occupies some sixteen highly concentrated chapters, and among them is one giving Father Finn's "bag of corrective tricks", in the "five stages", first for boys' voices and then for the voices of adults. The peculiar needs of the changing voice and the specific treatment of dramatic voices receive consideration in special chapters.

One of the pithiest section is the chapter on accurate pitch, in which the effects of certain acoustics as one cause of flattening are dwelt upon. For instance, after having toured the country for years Father Finn became convinced that the only sure way to keep Palestrina on the key in small, flat-ceiled, or dead rooms is to keep him off the program. The closing chapter on sight-reading is also one of outstanding significance.

Pursued systematically, the successive chapters of this epochal book offer an intensive course of inestimable value in an art whose far-reaching ramifications are undreamed of by many who intrepidly wave the baton with but the scantiest basic preparation. C.

Opera at the Metropolitan



Wide World

MASTERSINGERS IN MUFTI

Walter Olitzki as Beckmesser (Centre), the Only Member of the Cast in Costume for the Working Rehearsal of 'Die Meistersinger' Given for the Metropolitan Opera Guild on Nov. 30. The 'Plainclothesmen' Are, from the Left: Leopold Sachse, Stage Director; Karin Branzell, the Magdalena; Louis D'Angelo, Nachtigall; Charles Kullman, Walther; Herbert Jansen, Sachs; Irene Jessner, Eva, and Nicholas Massue, Zorn

(Continued from page 7)

municative feeling for the role, which she sings with much sympathy and more than a touch of pathos. More than her singing, however, it is the appeal of her characterization that makes hers a Mignon worthy of place with the cherished Mignons of the past. Perhaps this note of affection is stronger than that of wistfulness, which some may regard as the keynote of the character. But the grace and the charm of her bearing, the youth in her gestures and her voice, the simplicity and directness of her acting, were all contributive to a delightful characterization.

Miss Antoine also was in the role of

her Metropolitan debut. Her singing of 'Je suis Titania' had its customary fluency and brightness and was briskly applauded. Helen Olheim also made her usual success with the gavotte rondo that Thomas added to the score especially for Trebelli. Richard Crooks was consistently lyrical as Wilhelm. In taking over the part of Lothario, which Ezio Pinza sang at the revival last season, Mr. Moscona gave a good account vocally of a role that has enlisted the services of many noted basses. Mr. Gurney and Mr. De Paolis contributed to the general competence of a performance that, save for the appeal of the central character, went the ways of settled routine. T.

New York Federation Holds Luncheon

Gene Buck, president of ASCAP, was guest of honor and principal speaker at the luncheon forum given by the New York Federation of Music Clubs in the Great Northern Hotel on Nov. 17. Geoffrey O'Hara, composer, was chairman of a forum of discussion of American music, in which the following participated: Gena Branscombe, Leonard Lieblich, Mrs. Arthur Reis, Baroness von Klenner, Charles Haubiel, Marion Bauer, Henry Steigler, Mrs. Henry Hadley, Hunter Sawyer, Ethel Peyser, Elizabeth Robertson and Mrs. Etta Hamilton Morris and others. Prizes for the state song contest were announced by Mrs. Edmund H. Cahill, president, as follows: first, Granville English for his 'Wings of a Dove'; second, Henry Holden Huss for his 'Fairy Song'; third, Ruth Fisher for her 'Bells in the Rain'. At the beginning of the luncheon Sigmund Spaeth led the assemblage in singing his 'Our New York', which has been officially adopted as the New York City song.

Hans Rosenwald to Hold Music Forums in Chicago

CHICAGO, Dec. 5.—Hans H. Rosenwald, musicologist, will present five evenings of musical discussions in Perrin Hall, beginning on Jan. 10, with a talk on performance. Subsequent discussions will be on opera, symphony, music as a spiritual force, and modern music. These will be given on Jan. 31, Feb. 14, March 13 and April 10. The audiences are expected to participate in these forums.

Hazel Griggs Gives Scholarship to Marcelle Rousseau

Hazel Griggs, pianist, has awarded the Adah Calcote scholarship for a year's study of piano technique, interpretation and teaching methods to Marcelle Rousseau of Springfield, Mass. Miss Rousseau has studied for the past eight years with Yvonne Beauregard of Springfield.

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KANSAS CITY HEARS UNFAMILIAR MUSIC

Philharmonic Plays Glière's 'Gulsara' Overture and Two Native Works

KANSAS CITY, Mo., Dec. 5.—A program replete with interest was offered by the Kansas City Philharmonic under the baton of Karl Krueger at the third pair of concerts on Nov. 16 and 17 in Music Hall.

The first performance in America was given of the Overture to Reinhold Glière's 'Gulsara'. The folklore material of this revolutionary music drama, oriental in character, was borrowed from the Uzbeks of Turkestan. Though conservatively scored, it is brilliantly developed. Brahms's Violin Concerto was superbly played by Robert Virovai, the possessor of rich and mature gifts, a performance complimented to a high degree by conductor and orchestra. Tchaikovsky's Fifth Symphony rounded the program.

Meissner Plays Liszt

Mr. Krueger offered for the fourth pair of Philharmonic concerts on Nov. 30 and Dec. 1, Vaughan William's 'London' Symphony; 'DeLamarter's Overture 'They Too Went to Town'; Liszt's E Flat Concerto, played by Louise Meissner, pianist, who made her second appearance with the orchestra upon this occasion, and the Prelude to Wagner's 'Die Meistersinger'.

Music Hall was crowded for the second popular concert on Nov. 26 when works of ingratiating charm by the local composers, Carl Busch and Powell Weaver, were performed. Mr. Busch's 'Omaha Love Song', and Mr. Weaver's tone poem, 'The Squirrel', originally written for organ, drew great applause. Mr. Krueger further offered music by Beethoven and Liszt and Mozart's Concerto in A for piano and orchestra with Nancy Dawes of Dallas, Tex., giving a thoughtful and musically performance of the solo part.

BLANCHE LEDERMAN

TUREMAN CONDUCTS DENVER SYMPHONY

Orchestra Plays Compositions by Mozart and Glazunoff— Igor Gorin Is Soloist

DENVER, Dec. 5.—The Denver Symphony, Horace E. Tureman, conductor, made its first appearance of the season on Nov. 10 at the Municipal Auditorium. These players represent the professional group in the local orchestral trilogy.

For the opening work Mr. Tureman chose Mozart's Serenade for Strings, which was played with charm, for the string section is the strongest group in the orchestra and it played the dainty music with a clear understanding of the Mozart style. This was followed by the ballet music from 'Cephele and Procris' by Gretry-Mottl, which proved a delightful contrast to the Mozart score.

Gorin Sings Arias

As soloist, Igor Gorin, baritone, made his second appearance in two years with the orchestra. This artist is popular with the audiences that attend the concerts, and he was received with marked enthusiasm. His first group consisted of

the arias 'Eri tu' from 'The Masked Ball', and 'The Drinking Song' from 'Hamlet', sung in excellent style. Mr. Gorin's voice is of rich quality and especially brilliant in the high tones. His second group consisted of three songs: 'Lament', written by the soloist; 'To the Little Star' by Mussorgsky, and a Ukrainian folksong. The audience insisted upon several encores. As the closing works Mr. Tureman conducted the symphonic poem by Glazunoff 'Stenka Razin', Op. 13, and 'Bourrée Fantasque' by Chabrier-Mottl. JOHN C. KENDEL.

JOHNSON CITY HEARS APPALACHIAN CHORUSES

Tennessee Societies Sing 'The Messiah' Under Butterfield in Their Fourth Performance

JOHNSON CITY, TENN., Dec. 5.—The Appalachian Choral Societies gave Handel's 'The Messiah' for the fourth



M. Ely Butterfield

consecutive year on Dec. 3 at the Tennessee Theatre, with M. Ely Butterfield, head of the music department of the State Teachers College, conducting the massed groups and orchestra. Soloists were Helen Marshall, soprano; Georgia Graves, contralto; Willard Young, tenor, and Burton

Cornwall, bass-baritone. Dorothy Fife, Mildred H. Skipworth and Virgil Self acted as accompanists.

This year, the organizations preparing for the event included eight community groups, six college glee clubs and five church choirs. The chorus numbered over 300 singers. The orchestra represented four cities, Elizabethton, Bristol, Johnson City and Knoxville, and included about seventy-five players. Singers and instrumentalists from a radius of over 100 miles participated in the performance, and many individuals not affiliated with organized groups took part.

MUSIC IN DENVER

Dupré and Mattson Heard — Choral Directors Hold Clinic

DENVER, Dec. 5.—On Nov. 14 Marcel Dupré, assisted by his daughter Marguerite, appeared in joint recital for organ and piano at St. John's Cathedral. Compositions by Bach, Franck, and Dupré were performed.

The Colorado Federation of Music Clubs presented Gaillard Mattson in piano recital at Chappell House on Nov. 17. Playing in a thoroughly admirable manner, his selections ranged from the Siloti arrangement of Bach's Organ Prelude in G Minor to compositions of Albeniz and Grovlez. He appeared equally at home in all schools, plays with lovely tone and has a very brilliant technique.

The Colorado Choral Directors Association held its annual clinic and all-state chorus assembly at the Colorado State College of Education at Greeley on Nov. 17, 18 and 19. Dr. Walter Aschenbrenner served as clinic and choral director. A group of 476 youngsters from the high schools of Colorado and a representative group of musical directors participated. The closing concert was a tribute to the vocal directors of the various schools and to Dr. Aschenbrenner. J. C. K.

WAR CURTAILS MUSIC IN AUSTRALIA

Radio Assumes Initiative and Offers Orchestra, Opera and Recital Programs

MELBOURNE, AUSTRALIA, Nov. 9.—With public interest diverted to the needs of the Red Cross Society and with a large proportion of the male population undergoing intensive courses of military instruction, concert giving in Australia has become a virtual impossibility. Thanks, however, to the enterprise of the Australian Broadcasting Commission in taking over the tour of John Brownlee which, badly placed at the end of a heavy concert season, was threatened with complete failure as a result of the outbreak of war, music lovers have been privileged to hear several good radio performances of opera in addition to admirably transmitted recital programs by the baritone and his clever associate pianist, Ivor Newton. Making his first visit to Australia, this English musician has successfully combined the roles of accompanist, soloist and lecturer on famous musical personalities. Mr. Brownlee proved himself a more sensitive and versatile artist than on his previous concert tour of Australia and earned the gratitude of discriminating enthusiasts by the inclusion in his program of many distinguished songs of the modern French school.

Lawrence May Depict Melba in Film

Marjorie Lawrence scored an emphatic success as soloist with the Melbourne Symphony and her generous action in donating her entire share of the proceeds from this farewell concert to the funds of the Red Cross was a graceful and appropriate gesture of thanks to the people of her native State of Victoria. In small country centers, in provincial towns and in the capital city, the soprano was welcomed home with riotous enthusiasm. Miss Law-

rence expects to return to Australia in 1940 to take the part of Nellie Melba in an all-Australian film based upon the career of Victoria's greatest daughter.

In the sphere of church music the war has benefited Melbourne, which, through the initiative of the authorities at St. Patrick's Cathedral, has acquired the services of the Vienna Mozart Boys Choir and of their talented director, Dr. Georg Gruber. Marooned in Australia at the outbreak of hostilities, the small Austrians were 'adopted' by various Melbourne families. Their sound technique will provide a useful object lesson for untraveled choirmasters and keen competition may be expected between St. Patrick's Cathedral and St. Paul's Anglican Cathedral, which, under the direction of an English organist, Dr. A. E. Floyd, has held for many years the 'blue ribbon' of liturgical singing in Australia.

Dr. Sargent Is Guest Conductor

Dr. Malcolm Sargent's season as guest-conductor with the various state orchestras has given unmixed satisfaction to performers and listeners. The English musician has a rare gift of inspiring Australian executants and his pithy thumbnail criticism strikes home without offense. Dr. Sargent will direct two 'celebrity' programs to be given at Government House, Melbourne, in November, by sanction of the Vice Regal representative, Sir Winston Dugan. These concerts will replace the customary race-week festivities and also assist the Victorian Red Cross. The French violinist, Jeanne Gautier, whose springtime tour of Australia was abandoned on account of shipping difficulties which delayed her arrival, will make her first appearance at one of these concerts. Mr. Brownlee is engaged as soloist for the opening program.

Severely curtailed in many directions, Melbourne's much advertised Spring Carnival introduced Coleridge Taylor's music drama, 'Hiawatha', under the artistic direction of the original producer, T. C. Fairbairn. Although handicapped by the inadequate floor space and insufficient 'exits' in the old Exhibition Buildings—an unfortunate relic of early Melbourne—Mr. Fairbairn achieved admirable scenic effects and drilled his crowds in disciplined vivacity of movement and posture.

During the forthcoming summer months the public concert halls are likely to remain empty while musical people depend for entertainment upon their radio sets. It may be hoped that both the Broadcasting Commission and the independent concert managers will avail themselves of a very necessary period for quiet reflection. The concert business in Australia has been lamentably overdone this season and few artists have achieved financial success. Musical centers with such comparatively scanty populations as Mel-

bourne and Sydney cannot be expected to support a non-stop succession of celebrities which would do credit to London or New York.

BIDDY ALLEN

Muriel Dickson Sings at Western Ontario University

LONDON ONT., Dec. 5.—Muriel Dickson, Metropolitan Opera soprano, gave a concert at Western Ontario University in London on Dec. 3. A special feature of the program was the finale to the first act of Gilbert and Sullivan's 'Yeomen of the Guard', in which Miss Dickson was assisted by the University Glee Club.

Roland Hayes Sings in Rochester

ROCHESTER, N. Y., Dec. 5.—Roland Hayes, negro tenor, was heard at the Auditorium on Nov. 29, under the auspices of the Rochester Chapter of the Blackfriars' Guild. Reginald Boardman was the very expert accompanist. A capacity audience gave Mr. Hayes an ovation at the close of the program.

M. E. W.



OPENING THE CONCERT SEASON

Josephine Antoine, Coloratura Soprano of the Metropolitan Opera, is Welcomed at Bartlesville, Okla., by Q. R. Dungan, President of the Concert Association

BARTLESVILLE, OKLA., Dec. 5.—Josephine Antoine, coloratura soprano of the Metropolitan Opera, gave the first recital of the Bartlesville Concert Association's season on Nov. 20 in the High School Auditorium before a large audience. Her accompanist was John Ahlstrand.

Georgia Graves Tours Through South

Georgia Graves, contralto, who was soloist with the Syracuse Symphony on Nov. 2, is appearing in recital and oratorio, through December and January, in Tennessee, Mississippi, Alabama, Georgia and Florida. After returning to New York, Miss Graves will tour the Middlewest during March. She is also scheduled to be heard in Haughton and Scotia, New York.

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New York Concerts

(Continued from page 26)

funeral march moving by playing it as she might have played one of the nocturnes, with a rapt and dream-like absorption. Though the first movement had been lacking in relentless power, the finale was played with an exciting sweep. Of the next group the high point was an exquisitely-turned performance of the Scherzo from the 'Midsummer Night's Dream'. The 'Danse de Puck' was filled with impish humor, but the 'Soirée dans Grenade' was sentimentalized. For this Miss Tureck atoned by a fire-breathing performance of the Stravinsky 'Infernal Dance'. A large and enthusiastic audience was present. S.

Aurora Mauro-Cottone Makes New York Debut

Aurora Mauro-Cottone, pianist. Town Hall, Nov. 21, evening:

Partita No. 2 in C Minor.....Bach
Sonata in A Flat, Op. 110.....Beethoven
Barcarolle in F Sharp, Op. 60; Mazurka No. 4, Op. 30; Ballade in F Minor, Op. 52.....Chopin
Sonatine 'Quejas o la Maja y el Ruysenor'.....Granados
'Triana'.....Albeniz

In the finish and command of her performances at this debut recital Miss Mauro-Cottone revealed that she is already an accomplished pianist. She could not have chosen any work better suited to display her gifts than the Bach Partita which opened the recital. Her performance of it had an admirable clarity, balance and sense of proportion, and her crisp attack and rhythmical precision showed a complete understanding of the musical values of the work.

Beethoven's Sonata, Op. 110, despite its suavity, poses some of the most baffling interpretative problems that a pianist can meet, especially in the Adagio and Fugue. One found, however, in her playing of the first movement the poise and tonal resource which had characterized her performance of the Bach Partita. The enchanting arpeggiated figure was delightfully limpid, and the whole movement had an admirable repose. Throughout the sonata, in fact, her playing evidenced an unusual maturity of style, though there were depths of feeling in the Adagio which she did not grasp.

Would that more pianists would play Chopin's incomparable Barcarolle! What other single work sums up quite as this does the essence of the romantic spirit of his day? The pianist's playing of it and the following works, though not always as warm and imaginative as could have been wished, was brilliant and always intelligent. The audience was very cordial, as befitted this auspicious debut. S.

Lolita Gainsborg Plays American Works

Lolita Cabrera Gainsborg, pianist. Town Hall, Nov. 22, evening:

Sonata in F.....Mozart
Prelude and Fugue in E Minor.....Mendelssohn
Intermezzo in A Minor, Op. 116, No. 2;
Capriccio in B Minor, Op. 76, No. 2;
Intermezzo in B Flat Minor; Op. 117,
No. 2; Capriccio in C Sharp Minor, Op.
76, No. 5; Intermezzo in E Flat Minor,
Op. 118, No. 6.....Brahms
Sonata, Op. 9 (first performance)

Prelude and Sarabande, from Suite in D Minor (first performance)

Mortimer Browning
Ostinato, Op. 21, No. 2; Toccata, Op. 21, No. 3
Marion Bauer
Two Improvisations, Op. 148, Nos. 4 and 2

Mrs. H. H. A. Beach
Miniatures.....Joaquin Turina
'Aragonesa'.....Gaspar Cassadó

Pursuing the policy she adopted last season, Mme. Gainsborg again gave space to a generous representation of contemporary American composers on this program. The novelty of largest dimensions, the Creston sonata, proved to be a fluently written work, with clearly defined ideas developed with structural security and considerable harmonic latitude. On a first hearing the first of the four movements and the Allegretto grazioso seemed to have the most ponderable musical substance.

Marion Bauer's two concisely fashioned short pieces were intriguing alike for their individual design and for the unusual char-



Lolita Gainsborg



Aldo de Solis

acter and vitality of the musical ideas, while Mrs. Beach's gracious and suavely written improvisations, conceived along more traditional lines, afforded an interesting contrast. The effect of both of Mr. Browning's pieces was somewhat weakened by their disproportionate length.

Mme. Gainsborg projected all of the compositions with compelling conviction, again revealing her flair for interpreting contemporary styles of expression. In the other works she again displayed temperamental verve and technical facility, while the Mendelssohn fugue lost dignity through too strenuous treatment and the Brahms pieces were somewhat Chopinized, the tempo, too, of the B Minor Capriccio being conspicuously misconceived. In the Spanish numbers the pianist was more authoritatively in her element. She received much applause throughout the evening. C.

Aldo de Solito de Solis Makes Debut

Aldo de Solito de Solis, pianist; Carnegie Hall, Nov. 24, evening:

Pastorale; Capriccio.....Sclatlatti
Variations and Fugue on a Theme by Handel
Brahms
Prelude, Chorale and Fugue.....Franck
Etude.....Scriabin
'Reverie', 'Danse'.....Debussy
'Olaf's Legend'.....Pilk
Andante Spinato and Polonaise Brillante
Chopin

Mr. de Solis, an Italian pianist, made his New York debut upon the occasion of this recital, playing a difficult and an exacting program with technical virtuosity. Beginning with two items by Sclatlatti, the Capriccio and Pastorale, the pianist offered performances that were noteworthy for their brilliance of execution. His interpretations were powerful, and in general throughout the recital, animated by an interest in meeting and conquering mechanical problems.

The Brahms Variations were vitally set forth, and the complicated Fugue was read with exceptional clarity, but a still greater intensity was exhibited in the Franck Prelude, Chorale and Fugue, where finger skill and imagination were combined to a higher degree than in the Brahms composition. This was one of the most satisfying performances of the evening, and the audience was not slow to recognize that emotion, as well as technique, was a factor in its exposition.

In all his performances, Mr. de Solis revealed a comprehension of architectural design that was noteworthy, as well as an essentially analytical approach to music. The briefer works, which concluded the program, as well as the Brahms and Franck, were well received by an audience of good size and cordial disposition. W.

Katherine Bacon Plays 'Hammerklavier' on Her Sixth Program

Katherine Bacon, pianist. Town Hall, Nov. 20, evening. All-Beethoven program:

Sonata in E, Op. 14, No. 1
Sonata in G, Op. 14, No. 2
Sonata in F, Op. 54
Sonata in B Flat, Op. 106 ('Hammerklavier')

Miss Bacon reached the most formidable task in her series of Beethoven sonata programs on this occasion, when the 'Hammerklavier' sonata was the special feature. But the authoritative spirit with which she took this work in hand was completely reassuring from the outset, and under her fingers its contents were unfolded in a finely proportioned and illuminating manner. The difficulties in which it abounds were negotiated with ease, and the performance of the fugue was exemplary in its clarity of design and balance.

But perhaps the most impressive feature of all was the projection of the Adagio, in which she sustained the fundamental mood and preserved the continuity of the movement with striking success.

The two early works of Op. 14 and the rarely played F Major Sonata likewise received vital and well-considered performances aptly adjusted to the basic framework. At the close of the 'Hammerklavier' the audience accorded Miss Bacon a justly earned ovation. C.

Sheila Tara Heard in Town Hall Debut

Sheila Tara, soprano. Josef Garnett, accompanist. Town Hall, Nov. 16, afternoon.

'My Father, Me Thinks I See', from 'Heracles'; 'If My Pardon I Owe', from 'Rodrigo'; 'Ye Tender Breezes, Tell', from 'Tolomeo'.....Handel
'Brautleider'; 'Ein Myrtenreis'; 'Der Liebe Lohn'; 'Vorabend'; 'Erwachen'; 'Aus dem hohen Lied'; 'Erfüllung'.....Cornelius
'Gran Scena del Sonnambulismo', from 'Macbeth'.....Verdi
'Le Temps des Lilas'.....Chausson
'Claire de Lune'; 'Rosa d'Ispahan'.....Fauré
'Nie Swatała Mi Cie Swatka'.....Niewiadomski
'Piosenka Bronki', from 'Janek'.....Zelenski
'Modlitwa Lukrecji', from 'Beatrice Cenci'.....Rozycycki

A glance at Miss Tara's program for her first New York recital disclosed her to be a singer of both stamina and discrimination. In the presentation of the taxing list she also revealed a voice of good quality and an intelligent approach to her interpretations. The young soprano's best singing was done in the Handel arias where her responsive full voice was used to good effect. The 'Brautleider' cycle also disclosed some beautiful tonal values and sensitive mood changes. Miss Tara's natural affinity seemed to be with the closing group of Polish songs. Here she captured the spirit to a larger extent than was elsewhere realized.

Unfortunately indistinct diction marred the projection of songs in each language and was a handicap to otherwise good conceptions. There was, too, an unevenness in her production that caused her voice to alter between full, rich tones and rather thin, unsubstantial ones. This was particularly true at the top of her scale, which, when properly used, was pure and resonant. Miss Tara's musicianship, however, was unquestionable, and she evinced a flair for the dramatic in the Verdi aria, even though the ultimate power of the scene was lost. K.

Arthur LeBlanc Returns

Arthur LeBlanc, violinist, Sanford Schlusell, accompanist; Carnegie Hall, Nov. 26, afternoon:

Sonata in G Minor.....Tartini
Prelude in E (for violin alone).....Bach
Sonata No. 1, Op. 78.....Brahms
Sonata in A.....Fauré
'En Bateau'.....Debussy
Caprice in A.....Wieniawski-Kreisler
Caprice No. 13.....Paganini
Slavonic Dance, No. 1.....Dvorak-Kreisler
Prelude and Allegro.....Paganini-Kreisler

Mr. LeBlanc, a Canadian violinist, returned to New York for his third major recital in the city since last May, when he made his debut, and revealed artistry of a notable order. The program offered was impressive, and his interpretations of the compositions represented, no less so. Mr. LeBlanc is an artist of rare attainments. Beginning with the Tartini Sonata, he evidenced from the outset a feeling for the purity and delicacy of its outlines. His tone proved to be one of warmth and he infused the classic proportions of the work with ardor and depth of feeling. The Largo movement was especially well played, the violinist drawing broad tones of exceptional richness from his instrument.

The Bach Prelude for violin alone formed an immediate contrast to the dignity of the Tartini music; dignity was still a factor in performance, but in addition the interpretation had a fire and brilliance that combined with technical precision to produce a re-creative conception. The Brahms Sonata presented another facet of Mr. LeBlanc's artistry, for in this, that elusive element called the poetry of music is a more vital factor than in either the Bach or Tartini. It was played with an almost intuitive understanding. Music of the depth, the tenderness and lyricism that is to be found in this composition can all too often be cheapened by an unrestrained

approach, but this Mr. LeBlanc avoided. Subtle divisions of mood, ranging from impassioned intensity to gentle melancholy, were successfully bodied forth and without the cheapjack tricks so frequently resorted to by performers (they do not deserve the name of interpreters), who attempt works of depth without the intelligence to comprehend them. A word must be said for Mr. Schlusell's excellent work at the piano, not only in the Brahms, where he was a collaborator of the first integrity, but throughout the afternoon. The Fauré Sonata and shorter pieces rounded a recital which should have been attended by an audience of larger proportions. Mr. LeBlanc deserved more hearers than he had. W.

New Friends Present Fourth Concert

When the Budapest Quartet and William Primrose get together, there is bound to be a good time for everyone, and the fourth New Friends of Music concert in Town Hall on the afternoon of Nov. 19 was no exception to the axiom. Messrs. Roisman, Schneider, Kroyt and Schneider, with Mr. Primrose's viola making a perfect fifth, played Beethoven's Quintet in C, Op. 29, and Mozart's Quintet in B Flat (K. 174) with technical virtuosity and tonal beauty of the highest order, and with something far rarer than both—fastidious taste and understanding. Beethoven's astounding self-realization, which transformed him in a handful of years from a brilliant follower of Mozart and Haydn to the founder of a new age in music, first revealed itself in his chamber music. While preserving the lightness and grace of the composer's models, the quartet and Mr. Primrose embodied in their performance of the Quintet all of its foreshadowings of the later Beethoven.

As one hears Mozart's chamber music in great quantity, one becomes increasingly aware of its great unevenness in quality of inspiration. It is always polished and gracious, but, as in the case of the Quintet (K. 174), it can be very dull. In the poignant (Continued on page 34)

Obituary

Wallace Alexander

SAN FRANCISCO, Dec. 1.—Word of the death in Honolulu of Wallace Alexander, former president of the San Francisco Opera Association, reached this city recently. Mr. Alexander died in Honolulu from a heart attack, following a three months' illness. A native of the island of Maui, Mr. Alexander was associated with the San Francisco-Hawaii sugar and shipping business. Mr. Alexander succeeded the late Robert Irving Bentley as head of the Opera Association, resigning that post several years ago because of his protracted absences from the city. M. M. F.

Hans Linne

SAN FRANCISCO, Dec. 1.—Hans S. Linne, pianist, conductor and composer, died in hospital on Nov. 22, following a week's illness, at the age of seventy-six. Dr. Linne was awarded a doctorate in music at the Imperial Conservatory of Music in Vienna. He came to this country in 1896, to conduct and was associated with Oscar Hammerstein before coming to California and conducting orchestras in Los Angeles and San Francisco. His last important post here was that of conductor of the San Francisco Light Opera Company. M. M. F.

Robert D. Garden

Word was received recently of the death in Aberdeen, Scotland, of Robert D. Garden, father of Mary Garden, operatic soprano, in his eighty-ninth year. Mr. Garden was born in Scotland in 1851, and came to America about sixteen years later. He became a citizen of the United States in 1894 and had been connected with the Corbin Banking Company and acted as Chicago manager of the Pope Manufacturing Company. His wife and three other daughters survive. He was visiting Aberdeen at the time of his death.

Chicago Opera

(Continued from page 6)

as the Gypsy and Jan Kiepura in his first appearance with the company in the role of Don José, delighted the full house on the afternoon of Nov. 25. Miss Swarthout brought a vocal richness and freshness to her impersonation which, together with her handsome appearance, quickened the pulse of those who heard it. She kept her Carmen free of cheapness and vulgarity. Mr. Kiepura was in excellent voice, but took histrionic liberties with his role. The marvelous exploitation of his facile vocal equipment counterbalanced this to some extent. The dashing Escamillo of George Czaplicki was one of the highlights of the afternoon. Vivian Della Chiesa sang Micaela in a charming manner. The adequate supporting cast included John Daggett Howell, Douglas Beattie, Helen Margolyne, Elizabeth Brown, Giuseppe Cavadore and Anthony Marlowe. The Littlefield Ballet acquitted itself admirably of the dancing assignments. There was interesting new choreography by Catherine Littlefield in the last act. Louis Hasselmanns conducted with authority and both Désiré Defrère and Armando Agnini joined in the stage direction.

Lily Pons took her first curtain calls of the season in Donizetti's 'Lucia di Lammermoor' the same evening. She sang an inspired Lucia before a delighted audience. In excellent voice, her singing had all the fire and sparkle which this role calls for, as well as a suave stage manner. Supporting her was Tito Schipa as Edgar, to which character he brought his superb artistry and vocal equipment. Virgilio Lazzari as Raymond and Carlo Morelli as Lord Henry Ashton completed the cast of principals. Others in the performance were Giuseppe Cavadore, Louisa Hoe, and Anthony Marlowe. Leo Kopp did very fine work on the

podium. The Littlefield Ballet provided colorful dances throughout the evening.

The role of Elisabeth in Wagner's 'Tannhäuser' brought Kirsten Flagstad to the stage to open the fifth week of opera on Nov. 27. Her voice and artistry dominated the performance to the great pleasure of the full house which witnessed it. Paul Althouse gave a fine interpretation of the title role. Assisting were Douglas Beattie as the Landgrave, George Czaplicki as Wolfram, and Elen Longone as Venus. Others in the cast were Giuseppe Cavadore, Mark Love, Kenneth Morrow, Alexander Kulpak and Janis Porter. The Littlefield Ballet augmented them. Edwin McArthur conducted.

Flagstad Sings Elsa

Miss Flagstad again appeared on Nov. 29, this time as Elsa in 'Lohengrin'. Her third appearance was marked by her dignified manner and opulence of voice. She made Elsa a vibrant, living heroine. Carl Hartmann sang Lohengrin in place of René Maison. His delineation of the role was satisfying to the most discerning. Elen Longone, George Czaplicki and Mark Love were Ortrud, Telramund and Henry, respectively. Mr. McArthur conducted with verve. The Littlefield Ballet again provided the incidental dances.

'The Bartered Bride', sung in English, greeted the fifth audience attending the board of education's popular priced series on the evening of Nov. 30. The enunciation of cast and chorus was particularly clear, adding to the pleasure of the evening. Hilda Burke, Joseph Bentonelli, Douglas Beattie, Monna Van and Janis Porter made up the cast. Henry Weber conducted and the Littlefield Ballet danced.

In place of 'Lakmé' with Lily Pons, originally scheduled for Dec. 1 but canceled because of the indisposition of the soprano, Kirsten Flagstad returned to repeat her incomparable Isolde in the Wagner music drama. The only change in cast from the previous performance was Carl Hartmann, who sang Tristan in place of Mr. Martinelli. Mr. Hartmann reached a high mark in the last act where his excellent voice and passionate acting won the applause of the audience. Edwin McArthur again conducted in an efficient manner.

An excellent repetition of 'Aida' was given on Dec. 2 in the afternoon, with Martinelli singing his only performance of Radames scheduled for this season. Dusolina Giannini was the Aida of the occasion. The entire cast was in good voice. Mark Love was the King, Elen Longone his daughter. Carlo Morelli was the King of Ethiopia and Virgilio Lazzari the High Priest. Janis Porter and Giuseppe Cavadore were priestess and messenger, respectively. The Littlefield Ballet supplied the dancing divertissement. Henry Weber conducted in his best manner.

Saturday evening's performance of 'Die Walküre', on Dec. 2, served as a vehicle to introduce René Maison to Chicago's opera goers in the role of Sigmund. He gave a highly emotional performance. The incomparable and indefatigable Mme. Flagstad sang Brunnhilde. Climaxing her two interpretations of Isolde, and one each of Elisabeth and Elsa in one week, Miss Flagstad rose to great heights in this, her last appearance of the season. Sonia Sharnova and Julius Huehn pleased the capacity audience immensely as Fricka and Wotan. Douglas Beattie was the Hunding. Edwin McArthur was at his best as conductor.

E. H. A.

Eugenia Buxton Heard in Recital and with Orchestra

Eugenia Buxton, pianist, opened the tenth orchestral season of the Montreal Orchestra, Dean Douglas Clarke, conductor, recently, playing the Canadian premieres of Dohnányi's 'Variations on a Nursery Rhyme' and Turina's 'Rapsodia Sinfonica', after having given a joint recital with Bruce Boyce, baritone, for the Thursday Music Club in Minneapolis on Oct. 26. On Nov. 21 Miss Buxton inaugurated the second orchestral season of the Memphis Symphony, conducted by Burnet C. Tuthill.

CINCINNATI ENJOYS CONTRASTING EVENTS

Devi Dja and Dancers Appear and Lily Pons Is Heard in Artist Series

CINCINNATI, Dec. 5.—The Artist Series presented two attractions recently in Taft Auditorium. They were widely diversified. The Bali and Java Dancers were seen on Nov. 14 and Lily Pons was heard on Nov. 21.

Devi Dja with her company of dancers, accompanied by the gamelan orchestra, offered an evening of quite different entertainment. These impassive little people who express so much by the flutter of the fingers, the turn of the head or even the tiniest lift of a scarf, were interesting and novel.

For those who came to hear the brilliance of Miss Pons's coloratura voice there were the 'Caro Nome' from Verdi's 'Rigoletto', 'Villanelle' of Dell'Acqua and other songs of that type. But for those who ask for the expressive voice, as well as the tricks, there were the 'Alma mia' from Handel's 'Floridante', Debussy's 'Green', Ravel's 'Air de l'Enfant' and others. The superiority of the piano accompaniments of Frank La Forge was quickly noted, as was the excellence of his arrangements of several songs. He also proved to be a competent composer in 'Cupid Captive', which Miss Pons presented delightfully. Robert Cavally was most satisfactory in several flute obbligatos.

For the second of their programs the Matinee Musicale Club offered a joint recital by Hertha Glatz, contralto, and Marcel Grandjany, harpist, in the Hall of Mirrors, Netherland Plaza, on Nov.



Dubois—The Drake

MEETING ON TOUR

Igor Gorin (Left), Baritone, Chats with His Manager, Jack Salter, After One of the Concerts on His Recent Tour

20. Mr. Grandjany, who has appeared here on previous occasions, capitalized on the wide scope of his chosen instrument. His is a technique of rich proportions and the exquisite tones of the harp in his competent hands made his portion of the program a thing of beauty. Miss Glatz has a voice of lovely quality and proved to be a well versed singer. She was heard to definite advantage in a group of Schubert and a group of Brahms songs. The closing group included Mussorgsky's 'Hopak', which Miss Glatz performed brilliantly. The superb piano accompaniments were played by Franz Rupp.

VALERIE ADLER

LOUISVILLE, Dec. 5.—Devi Dja and her Bali and Java dancers appeared at the Memorial Auditorium on Nov. 13. Te Ata, Indian soprano, gave an afternoon of song and story at the Woman's Club Auditorium on Nov. 15. H. P.



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New York Concerts

(Continued from page 32)

nant outburst of the Adagio, for a moment one has a glimpse of the greater Mozart, but the bulk of the composition is given over to scales and arpeggios which have about as much originality as those profuse plaster garlands which cover rococo buildings. The Serenade in E Flat for woodwinds which followed was quite another story. Here the tone colors are blended by a master and the whole work is alive with exquisite craftsmanship and freshness of invention. The members of the New Friends of Music Orchestra participating were: Lois Wann and Richard Nass, oboists; Arthur H. Christmann and Willy Salander, clarinetists; Ellen Stone and Philip Palmer, French horn players; and Bernard Balaban and Louis Mastrocola, bassoonists. Josef Blant conducted the ensemble, which gave a creditable, though far from brilliant, performance. The audience was both large and enthusiastic. S.

Marcel Maas Gives Town Hall Recital

Marcel Maas, pianist. Town Hall, Nov. 24, evening:

Sonata in D Minor, Op. 31, No. 2.....Beethoven
Prelude, Choral and Fugue.....Franck
Danse; 'Le vent dans la Plaine'; 'Minstrels';
'La fille aux cheveux de lin'; 'Feux
d'artifice'.....Debussy
Toccata and Fugue in C Minor.....Bach
Five Sonatas: D Minor; C Minor; D
Minor; F Major; C Major.....Scarlatti

A sizable audience of predominantly Belgian or French origin assembled for Mr. Maas's recital, at which the Belgian pianist defied all the canons of conventional program architecture in bringing his listeners from Beethoven to Franck and Debussy and then making them take the long leap backwards to Bach and Scarlatti. The procedure was an interesting

experiment but it did not invalidate the long-accepted order.

Mr. Maas brought clean-cut digital dexterity to his various tasks and gave a clearly articulated and well integrated performance of the Bach fugue in particular. His best playing, however, was done in the Debussy group, and more especially the Danse, which was marked by special distinction of style and graceful communication of its rhythmic pulsation. The most felicitous results in the Scarlatti group were achieved in the first sonata in D Minor, more familiar in Tausig's transposed version in E Minor; the C Minor and C Major sonatas both suffered from coarseness of tone. The Franck work was played with smoothness and suavity and at the same time was somewhat sentimentalized, while both the first and the last movements of the Beethoven sonata were marred by forced dramatic effects and tonal stridency. The program was lengthened by encores at the end. C.

Dalcroze Benefit Series Brings Modern Works

The third in the series of three harpsichord programs by Ralph Kirkpatrick and assisting artists, took place in Carnegie Chamber Music Hall on the evening of Nov. 20, when works of twentieth century composers were given. The concerts were for the benefit fund of the Dalcroze School of Music.

Mr. Kirkpatrick had the assistance of Ethel Luening, soprano; Otto Luening, flutist, and Robert McBride, oboist. Mr. Luening was represented by his Short Sonata for flute and harpsichord, consisting of an Allegro Moderato and Variations on a theme. The composition proved to be pleasantly devised, with interesting and original touches, though in its performance, Mr. Luening expended his breath too modestly in the endeavor to keep the scale of dynamics properly balanced.

Ernst Levy's Fantaisie Symphonique for

harpsichord, composed in 1939, had the advantage of an excellent interpretation, the harpsichordist employing all the resources of his artistry. The music is colorful and well constructed; the composer realizing apparently that the instrument can express more than a light banter of sound. It was given a warm welcome.

Robert Oboussier's three odes for soprano, oboe and harpsichord, 'An Sie', 'Selma und Selmar', and 'Edone', to texts by the German poet, Friedrich Gottfried Klopstock (1724-1803), proved to be exceedingly difficult for the singer. The writing for the voice was often ungrateful and Mrs. Luening is to be commended highly for presenting them in so satisfactory a manner. Mr. McBride and Mr. Kirkpatrick gave admirable support. The last of the three odes, 'Edone', generated rhythmic excitement and brought vigorous applause for the three artists, as well as the work itself.

Following intermission, H. A. Seaver's Prelude and Fugue; two pieces by John Barrows, an Andante Espressivo and Allegro Spiritoso; and the whimsically entitled 'Harpsichord Senenade' by Mr. McBride, all for the harpsichord; and a Sonatine en Trio for that instrument, flute and clarinet, by Florent Schmitt, were played. The works by Levy, Seaver and McBride were dedicated to Mr. Kirkpatrick. The audience was small but cordial towards the music of its contemporaries. W.

Katherine Bacon Concludes Beethoven Series

Katherine Bacon, pianist; Town Hall, Nov. 28, evening.

All Beethoven Program
Sonata in E Flat, Op. 7; Sonata in C Minor, Op. 13 (Pathétique); Sonata in G, Op. 79; Sonata in F Sharp, Op. 78; Sonata in C Minor, Op. 111

With this program Miss Bacon concluded a cycle devoted to Beethoven's entire output of piano sonatas, a task of great magnitude, but one for which the pianist was amply equipped to qualify. The opportunity to hear these works performed with integrity, sincerity and faithful subscription to tradition, which marks Miss Bacon's interpretations, was eagerly seized by laymen and students of the German master's works.

At this, the seventh and final recital of the series, Miss Bacon again gave gratifying performances, cleanly-wrought, intelligently played and, by virtue of a comprehensive technical ability, harmoniously proportioned. A wide range of dynamics and color was revealed; the artist realized emotional passages with vivid re-creative ability and sustained moods of depth and intensity with an unflinching sense of proportion. Miss Bacon's programs, though not presenting the sonatas in chronological order, were built with an eye to contrast and were deftly constructed. It was entirely in keeping with her artistry that at the conclusion of this final recital she should have received a deserved ovation. W.

Fifth Program Given in New Friends Series

New Friends of Music, Inc. Budapest Quartet: Josef Roisman, Alexander Schneider, violins; Boris Kroyt, viola; Mischa Schneider, cello. Assisting artists: Nadia Reisenberg, piano; Augustin Duques, clarinet. Town Hall, Nov. 26, afternoon.

Trio in G, Op. 1, No. 2.....Beethoven
Clarinet Quintet in B Minor, Op. 115.....Brahms
Trio in E Flat, Op. 1, No. 1.....Beethoven

In the trios, Beethoven's first published works, Miss Reisenberg, Mr. Roisman and Mischa Schneider collaborated with fine balance of tone and interpretative feeling. Miss Reisenberg proved herself a distinguished ensemble player commanding a good tone and a style well adjusted to the strings.

The quiet thoughtfulness, tinged with real tragedy, inherent in the Brahms quintet, was expertly enunciated by Mr. Duques and the quartet. The rich tenderness of the adagio was revealed with particular insight and the intricacies of Brahms's rhythms were unhesitatingly and masterfully set forth. The frame was perhaps too small

to contain the fullness of the mature Brahms. But what was lacking in weight was compensated for in tone quality and sympathetic interpretation. K.

Waldemar Giese Gives Double-Bass Recital

Waldemar Giese, double-bass player of the Philadelphia Orchestra, gave a recital in the Steinway Concert Hall on the evening of Nov. 19. Because there have been few bass-violinists, there is a dearth of noteworthy music for the instrument. Mr. Giese, however, presented a substantial program including compositions by the master exponents of the double-bass and transcriptions from works for other instruments. A concerto by Domenico Dragonetti, immortalized by his association with Beethoven, was perhaps the outstanding contribution to the evening. 'Elegia' by Giovanni Bottesini, the double-bass virtuoso who toured extensively during the latter part of the last century, was also well worthy of performance. Works by Johann Mattheson, Johanne Ogerodowsky-Ridpath, Max Henning and Filip Lazar were heard, as well as transcriptions of Bach and a traditional air. A movement from Serge Koussevitzky's Concerto, and a work by Mr. Giese, containing harmonics and double harmonics, were added as encores. K.

Virginia Foley Sings in the Town Hall

Virginia Foley, soprano, heard before in New York in another auditorium, appeared in the Town Hall on the evening of Nov. 27, with Stuart Ross at the piano. Miss Foley was not entirely happy in her selection of numbers. A first group of unimportant songs by modern Italian composers was followed by a German group by Reger, Trunk and Strauss which was better. The third group again wandered among lesser French composers and the final group in English was by Dunhill, Weaver, Head and Hipkins. Nerves militated against Miss Foley's singing and caused breathiness of production and frequent deviation from pitch. To the young singer, however, may be ascribed artistic intentions. H.

Compositions by Saminsky Are Heard

A concert devoted to the compositions of Lazare Saminsky was given in the Carnegie Chamber Music Hall on the evening of Nov. 28, as a memorial to Lawrence Gilman and Dr. H. G. Enelow. Almost three decades were covered by the program, which included vocal and instrumental works of many types. Those participating were Helen Lanier and Estelle Hoffman, sopranos; Rita Sebastian, contralto; Lucien Rutman, tenor; Cliff Harvuot, baritone; Edna Sheppard, Olga de Stroumillo, Harrison Potter and Vivian Fine, pianists; Paul Stassevitch, violinist; Alix Young Maruchess, viola player; Dorothy Blaha, clarinetist, and Sam Labutowsky, percussion player. Mr. Saminsky conducted several of the works. S.

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Among the pupils of Florence Turner Maley, Lillian Uday, soprano, sang before the Parent Teachers Association at Herman Rudder High School. Arnold Roddick was at the piano. Mildred Klages, soprano, gave a recital for The Poets Group in Steinway Hall on Oct. 28 with Edith Stettler at the piano. Mildred Hieber, soprano, gave a joint recital with Samuel Wille, pianist, at the Presser Auditorium, Germantown, Phila., on Nov. 11. She also was heard in the same program on Oct. 27 at the 225th anniversary of the Zion Evangelical Lutheran Church in Oldbrick, N. J.

Evelyn Schworm, teacher of piano, presented a group of her pupils in an informal recital at her Brooklyn studio on Nov. 18.

Marietta Reynolds, contralto, pupil of Frieda Klink, fulfilled an extended engagement at Watch Hill, R. I., during the summer. Lucille Dressell, soprano appeared before the Italian Society at the Ambassador Hotel on Nov. 21.

Hilda Grace Gelling presented her pupil, Lois Higgins, soprano, in a studio recital on Nov. 25. The program was confined exclusively to works of Schumann. Miss Gelling played the accompaniments.

Singers from the studio of Idelle Patterson scheduled for recital appearances in the near future include Virginia

George, soprano, who is appearing in a number of return engagements in the Middle West. Viola Warren, soprano, has been engaged as soloist for a concert to be given under the auspices of the Garden Club of Larchmont, N. Y., on Dec. 7.

Maria Levinskaya, pianist, author and pedagogue, announces three lectures in her new Carnegie Hall studios. The subjects will be 'Further Development of the Principles of True Co-ordination', as expounded in her book, 'The Levinskaya System of Piano Technique and Tone-color'. These lectures are scheduled for the Sunday afternoons, Dec. 10 and 17, and the evening of Dec. 14.

CHICAGO STUDIOS

CHICAGO, Dec. 5.—Cathryn Caligari, soprano, pupil at the American Conservatory, appeared before a conference of club presidents and program chairmen, at the Art Institute on Nov. 16. Constance Merrell, soprano, was heard in a group of solos at the annual banquet given by the Chicago Alliance of Delta Delta Delta alumnae association at the Knickerbocker Hotel on Nov. 20. Josephine Swinney, mezzo-soprano, who was re-engaged for this season with the Chicago City Opera Company, has made appearances in 'Louise', 'Manon', 'Martha' and 'Lohengrin'. Solo and ensemble numbers were presented at the November meeting of the Van Dusen Organ Club by Dorothy Korn, Marion Replogee and Wilbur Held, organists; Winston Johnston, Margaret Borchers, Margaret Struve, pianists, and Charlotte Durkee, cellist. Maryum Horn, soprano, appeared as soloist with the Harmonie Sängverein on their Golden Jubilee program in Lincoln Turner Hall on Nov. 5. Adele Modjeska was presented in recital before the Woman's Club of Whiting, Indiana, on Nov. 14. Jvone Lowrie was the accompanist.

Hilda Steuermann Merinsky Opens Studio in New York

Mme. Hilda Steuermann Merinsky, European pianist and teacher, recently arrived in New York and opened a studio in Steinway Hall. Here she plans to conduct a musical consultation bureau, believed to be the first of its kind in this country. Mme. Merinsky will consult with and give advice to amateur and professional pianists on all problems pertaining to mechanical, artistic, and technical difficulties of the keyboard. She is also prepared to build and coach recital programs and give instruction and advice in musical interpretation for solo performances, chamber music, and ensemble, and accompanying. Mme. Merinsky plans to conduct her bureau along the lines followed by a physician in his office. She will also continue her activities as pianist in recital and radio appearances.

Informal Recital Given at Diller-Quaile School

The Diller-Quaile School of Music presented a number of its students in an informal recital on the morning of Dec. 2. The ages of the boys and girls ranged from six to eighteen, and the program included works by Beethoven, Schumann, Wagner, folk songs and original compositions by the performers, for piano solo, and duet, a flute solo. Christmas carols were also sung by the children and the audience. Miss Diller introduced the youngsters, made many interesting comments on the works performed, and frequently "assisted" the piano soloists with improvisations at a second piano. These informal recitals are featured as a weekly event at the school.

Marianne Kuranda Teaching in New York

Marianne Kuranda, pianist and teacher, who recently came to this country from Austria, has opened a studio in New York, having spent the summer teaching at the camp of the Cherry Lawn School in Connecticut. Mme. Kuranda is a graduate of the Vienna State Academy of Music, where she studied with Emil von Sauer, and she

was also a pupil of the late Leopold Godowsky. Mme. Kuranda has appeared extensively in concert and over the radio in Europe.

Luboshutz and Nemenoff Continue Winter Tour

Completing the eastern part of their current tour of forty concerts in Canada and the United States, which opened on Oct. 10, Pierre Luboshutz and Genia Nemenoff, duo-pianists, will be heard in the middle and southwestern states during December. On Nov. 16 they opened the Ottawa music season with the Morning Musicales at Chateau Laurier. During January and February they will again concertize in the east. They are scheduled to appear in the south in March and in the middle and southwest again in April. The duo-pianists recently appeared with the National Symphony under Hans Kindler in Washington and Baltimore, playing a new version of Mary Howe's 'Castellana'.

James Sykes Heard with Symphony

COLORADO SPRINGS, COL., Dec. 5.—James Sykes, pianist, opened the Colorado Springs Symphony season as soloist in the Schumann piano concerto during the first week in November. Sponsored by the Junior League of Denver and the Lamont School of Music, Mr. Sykes is presenting three programs of works by Bach, Chopin and contemporary American composers in Denver on Oct. 15, Dec. 3 and Jan. 28. Mr. Sykes will give concerts in eastern communities in January and will be heard through Oklahoma, Texas and Louisiana in early March.

Boston Symphony

(Continued from page 15)

ond concert in the Monday-Tuesday series with Simon Barer as soloist in the Rachmaninoff Piano Concerto No. 2. Arthur Bliss was present to conduct the initial performance in Boston of Three Dances from the Ballet 'Checkmate', and the final work on the program was the Schumann Symphony No. 1 in B Flat, Op. 38. Mr. Koussevitzky conducted all but the Bliss composition. Mr. Bliss was given an ovation by the audience. Virtuosity marked Mr. Barer's performance at his debut in Boston, and he was warmly applauded. Both Mr. Koussevitzky and his men were at the top of their bent.

GRACE MAY STUTSMAN

Institute of Musical Art Inaugurates Opera Broadcast Study

The Institute of Musical Art of the Juilliard School of Music has inaugurated classes built around the Metropolitan Opera broadcasts, beginning with the first broadcast on Dec. 2. Complete recordings of the opera are available in the music library where as many as twelve students at a time can listen to the recordings by means of ear phones.

Manhattan School of Music Series

The first program in the artist series for the benefit of the scholarship fund was presented at the Manhattan School of Music at Hubbard Auditorium on Dec. 1. Hugo Kortschak conducted an orchestral concert with Julius Shaier, violinist, and Earl Maiman, pianist, as soloists. Other events in the series will be Sigurd Rascher, saxophonist, in January, and Natalie Bodanya, soprano, in March.

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PROVIDENCE ATTENDS OPERA PERFORMANCE

New England Company Gives 'La Traviata'—Visiting and Local Artists Heard

PROVIDENCE, Dec. 5.—The New England Grand Opera Company offered 'La Traviata' to a large audience in the Metropolitan on Nov. 14. Harriet Eden was the Violetta, her most important role to date and one which suited her admirably. Lawrence Power sang Alfredo and Giuseppe Martino-Rossi appeared as the elder Germont. Lesser parts were taken by Melissa Owen, Blanche Monjeau, Nicola Lanni, Frank Vespa, Alphonse Pichette, Natale Cervi and Agostino Della Ventura. The director of the company is Danilo Sciotti and his stage manager is Anthony Stivanello. Plans are under way for the formation of an opera guild.

A violin recital by Robert Virovai, accompanied by Wolfgang Rebner, opened the Community Concert Series in Metropolitan Theatre on Oct. 31. The young artist was warmly received in a program featuring the D Minor Concerto of Vieuxtemps, 'La Folia' by Corelli-Leonard, the Prelude in E from the Sixth Solo Sonata of Bach and shorter pieces.

Ernst Krenek, composer, gave a Marshall Woods lecture on 'Trends in Contemporary Composition', which he illustrated at the piano, in Alumnae Hall, Brown University, on Nov. 22.

Marian Anderson was the soloist in the Pawtucket Civic Music Association Series at Pawtucket High School on Nov. 15. The offerings ranged from Handel, Scarlatti and Bizet to a Verdi aria, a Schubert group and the expected spirituals. Kosti Vehanen was the able accompanist.

New Piano Duo Heard

A new piano duo was heard for the first time on Nov. 20 when the Reverend Leo Rowlands and Alexandre Peloquin played under Catholic Choral Club auspices in Plantations Auditorium. Their program included Rowlands's Valse de Concert.

Frances Pechtold, pianist, presented a recital in Music Mansion on Nov. 22. She selected the Sonata 'Pathétique' of Beethoven, Nocturne in E Minor, Valse (post-humous), and Ballade in A Flat of Chopin and works by Bach, Gluck, Debussy, Ravel and Liszt.

An interesting list of songs covering the extensive period from Peri to Ireland and Williams was presented by Rand Smith, baritone, in the music room of Mrs. Robert B. Dresser on Nov. 23. Madge Fairfax was assisting pianist.

Ruth Paul, organist, assisted by Ray Gardiner, bass, Annie Rienstra, pianist, and Frank Streeter, accompanist, gave a recital in the Mathewson Street Church on Nov. 20.

Among recent choral performances by visiting societies was that by the choir of Temple Israel, Boston, which was given in Temple Beth-Israel on Nov. 23. Janot Roskin conducted. The Jenny Lind Chorus of Worcester, a group of twenty-five young ladies, sang in the Gloria Dei Church on Nov. 16. The Gloria Male Chorus also took part in the program under Raymond Noren. Arvid Anderson directed the visitors.

Erica Morini, violinist, was the recitalist on the Newport Civic Series in Rogers High School on Nov. 22. Max Lanner was her accompanist in a list which included Mozart's Concerto in A, Tartini's Sonata in G Minor, Paganini's 'Moses' Fantasy and shorter pieces.

Conrad Thibault, baritone, sang for the Beethoven Club of Woonsocket in the Blackstone Hotel on Nov. 16. Alexander Alexa served as accompanist.

The Nickerson House Orchestra, di-

rected by Benjamin Premack, and aided by John Leonard, eleven-year-old harpist, gave its fall concert in Nickerson House on Nov. 20.

The People's Institute of Attleboro sponsored two orchestral programs in the High School Auditorium of that city on Nov. 7 and 21. Frederick Reitz-Meyer conducted both programs which were played by the Boston Federal Sinfonietta and Frank Ramseyer of Wheaton College lectured before each concert.

A new orchestra directed by Paul Bauguss of Boston has started activities at the Community School of Music of which Avis B. Charbonnel is head.

ARLAN R. COOLIDGE

PROVIDENCE ENJOYS CHAMBER PROGRAMS

Musical Art Quartet and Assisting Artist Participate in Eight-Day Festival

PROVIDENCE, Dec. 5.—The concert calendar has been more extensive this autumn than in any season within memory. Of prime importance has been the Chamber Music Festival given in the Museum of the R. I. School of Design. This fourth series took place on Nov. 12, 13, 14, 15, 19, 20, 21 and 22. The artists were Sascha Jacobsen and Paul Bernard, violins; William Hymanson, viola, and Marie Roemaet-Rosanoff, 'cello, of the Musical Art Quartet, assisted by Frank Sheridan, pianist; Victor Polatschek, clarinet; Stephen Konkaks, viola, and Ralph Oxman, 'cello.

Among the works of Beethoven performed were the Quartet in A Minor, Op. 132, and the Seven Variations in E Flat on the duet 'Bei Männern, welche Liebe fühlen' from 'The Magic Flute', played by Mme. Rosanoff and Mr. Sheridan. There was the Schubert Quintet, Op. 163, for two violins, viola and two 'cellos, and Brahms's Quintet in G for Strings, Op. III, the Piano Quintet and the Clarinet Quintet, Op. 115. Ernest Bloch was represented by the Piano Quintet; Tchaikovsky by the Trio in A Minor, Op. 50; Borodin by the Quartet in D; and Franck by the Piano Quintet.

ARLAN R. COOLIDGE

Orchestral Concerts

(Continued from page 27)

and despairing. The revised first concerto shares these qualities; but it tends to become episodic and to lose momentum. The second symphony, better unified, swirls on. If not a great work, it is a stimulating one.

As a master of materials, however, the composer far surpasses these works in his Rhapsody on a Theme of Paganini (the same theme used by Brahms in his Paganini variations)—the concluding and climactic work of the program. Here is a technical masterpiece of the first order and one that gains steadily with re-hearings.

The orchestra, its usual seating arrangement restored, played superbly, but Mr. Rachmaninoff dominated it with his tremendous tone and technique, as well as with his masterful command of the dynamics of his own music.

Toscanini Includes Early Septet in Beethoven Program

NBC Symphony Orchestra, Arturo Toscanini, conductor. Studio 8-H, Radio City, Nov. 18, evening. All-Beethoven program.

'Egmont' Overture; Septet in E Flat Major, Symphony No. 7

It is to be suspected that Mr. Toscanini particularly relishes the opportunity to conduct chamber music. Perhaps this is the

'cellist in him, asserting itself after all these years. At any rate, the performance he gave of the early septet (first played publicly in Vienna in 1800) was one beautifully and affectionately fashioned. The strings were increased from four to thirty. The three wind instruments of the original played their original roles without reinforcement; Augustin Duques, clarinet; William Polesi, bassoon, and Arthur Bow, horn, were the players.

Old story though they were, the Toscanini performances of the overture and the symphony were not to be listened to without a realization that here was great music supremely well played.

Two Movements from Quartet on Toscanini Program

NBC Symphony Orchestra, Arturo Toscanini, conductor. Studio 8-H, Radio City, Nov. 25, evening. All-Beethoven program.

'Leonore' Overture No. 1; Symphony No. 8; Two movements, Lento and Vivace, from String Quartet in F Major, Opus 135; 'Leonore' Overture No. 2

Chamber music again varied the succession of overtures and symphonies in Mr. Toscanini's all-Beethoven concerts, of which this was fifth and next to last. The two quartet movements were lovingly played and the strings were of fine quality. Still, one is privileged to question whether it is either necessary or desirable, in view of the wealth of virtually unplayed orchestral music, to so enlarge upon the dimensions of compositions of an essentially intimate character.

It was interesting to hear the "other two Leonores" on the same program. Neither compares with No. 3 as drama, though No. 2 approaches it as concert music. No. 1 is much thinner and weaker, as its performance on this occasion emphasized anew, and it becomes increasingly difficult to believe that it really was written after No. 3, as an older generation of Beethoven scholars taught the world to believe. Today, there is a growing body of scholarship which holds that the chronological order of the overtures really is 1, 2, 3; not 2, 3, 1, as has been so long contended. At any rate the opus number, 138, for No. 1 as compared to 72 for No. 2, caused the usual puzzlement among those who scanned their programs at this concert, apparently unaware of the musicological battle that has gone on for years about the relative dates of the three works.

Mr. Toscanini gave numbers 1 and 2 the same fastidious treatment that he always gives No. 3. The performance of the Seventh Symphony, needless to add, was a superb one.

Vast Audience Hears Local 802's Third Annual Concert at Garden

An audience estimated at 15,000 heard the third annual concert of Local 802 of the American Federation of Musicians, given for its medical fund in Madison Square Garden, on the evening of Nov. 28. Mayor Fiorello H. LaGuardia was made an honorary member of the union and presented with his card of membership by Jacob Rosenberg, president of the local. The first part of the musical program was presented by the NBC Symphony under the baton of Dr. Frank Black with Emanuel Feuermann, 'cellist, and Teresa Stern, pianist, as soloists, the latter making her debut in the first movement of the Greig Piano Concerto. The second half of the program was given by the bands of Louie Armstrong, Jimmy and Tommy Dorsey, Benny Goodman, Erskine Hawkins, Andy Kirk, Louis Primo, Paul Whiteman, Teddy Wilson, Larry Clinton, Ben Bernie and Guy Lombardo.

Mendelssohn String Orchestra Begins Series of Concerts

The Mendelssohn String Orchestra, Felix Robert Mendelssohn, conductor, gave the first of a series of three concerts in the Carnegie Chamber Music Hall on the evening of Nov. 30, with Herbert Mayer, pianist, as soloist. The program began with Handel's Concerto, No. 24, arranged by Seiffert. Following this, came Bach's Concerto in E Flat, in which Mr. Mayer did excellent work at the piano. The re-

mainder of the program included a 'Suite in Old Style' by George Hoth, a 'Legende' and an Allegretto by Henry Holden Huss, a first performance of 'Perpetuum Mobile' by Robert Brown, and Tchaikovsky's Serenade for Strings. Mr. Mendelssohn drew an excellent and well balanced tone from his forces and the entire program was received with enthusiasm.

National Association for American Composers and Conductors Meets

The season's first meeting of the National Association for American Composers and Conductors was held in the Henry Hadley Studio on the evening of Nov. 12. The program, entirely of music by American composers, included an Allegro Moderato from a Trio by Hadley, played by the Henry Hadley Trio, Jacques Margolies, violin; Bogumil Sykora, 'cello, and Ralph Angell, piano; songs by Mana-Zucca, sung by James Phillips, bass, with Thomas Richner at the piano; 'American Processional' by Cecil Burleigh, the composer playing the violin part and Leo Heim at the piano; 'Indian Songs' by Mr. Burleigh sung by Virginia Auyer, contralto, with Mr. Heim at the piano. Mila Weller, 'cellist, played a work by Zimbalist, and Paganini's Caprice, No. 23, arranged by herself, with Evelyn Levittan at the piano. The program closed with a Suite by Horatio Parker played by the Hadley Trio.

Puppet Opera Makes New York Debut

The Victor Puppet Opera Company opened a four weeks engagement at the Midtown Music Hall on Nov. 20 with the presentation of 'Aida'. The group, which was seen at the Gas Industries Building at the New York World's Fair in 1936 performances, is directed by Ernest Wolff. There are five operators for the 160 puppets, which are thirteen inches high. The operas are of necessity abridged, recordings supplying the music while the puppets go through the stiff gestures. Sets and costumes for 'Aida' were not unattractive; however the limited possibilities of puppets controlled by "internal mechanism," and the out-worn, unmusical recordings were scarcely worthy of professional exploitation.

Orchestrette Classique Opens Seventh Season

The Orchestrette Classique, with Frederique Petrides conducting, opened its seventh season in the Carnegie Chamber Music Hall on the evening of Nov. 6. The program for this concert, the first of four scheduled for this season, included Haydn's Symphony No. 49 in F Minor; Roussel's Sinfonietta for String Orchestra; Mozart's Piano Concerto in C Minor (K.491), with Lonny Epstein as soloist; David Diamond's 'Elegy in Memory of Maurice Ravel', arranged by the composer for string orchestra and percussion for the Orchestrette; and Beethoven's Second Symphony in D. A sizeable and cordial audience was present.

Tau Alpha Chapter of Mu Phi Epsilon Opens Series of Musicals

The first of a series of dinner concerts and morning musicales and luncheons was given by Tau Alpha Chapter of Mu Phi Epsilon, under the auspices of Mrs. George Kingdon Parsons, president of the chapter, at the Hotel St. Moritz on Dec. 7. Soloists for the evening were Dorothy Kendrick, pianist; Grace La Mar, contralto; Gertrude Hopkins, harpist, and Ruth Oswald Haynes, soprano; Virginia Patten, pianist, and Mary Gale Hafford, violinists. The accompanist was Ruth Bradley, who is also chairman of the series.

Louise Behrend Plays at Studio Club

Louise Behrend, violinist, with Dorsey Smith, pianist, gave the first of a series of recitals and piano sonatas at the Studio Club of New York on the evening of Nov. 21. The program included Bach's Sonata No. 4, in C Minor; that by Beethoven in F, Op. 24, and Dohnányi's Sonata, Op. 21.

NEW BABIN CONCERTO PLAYED IN CHICAGO

Vronsky and Babin Soloists in Premiere Given by Symphony Under Lange—Petri Heard

CHICAGO, Dec. 5.—The Chicago Symphony presented Vronsky and Babin, duo-pianists, as soloists in its seventh program of the Thursday-Friday series on Nov. 23 under the baton of Hans Lange. They played the first Bach Concerto for two pianos and gave the American premiere of Mr. Babin's own concerto for these instruments.

Overture to 'The Marriage of Figaro' Mozart
Symphony No. 100 in G.....Haydn
Concerto for Two Pianos, No. 1 in C Minor.....Bach
Concerto for Two Pianos.....Babin

In the Bach Double Concerto the players preserved the austere clarity and beauty of the work, while in the Babin piece each had an opportunity to display his individual talent to good advantage. The work is well written and takes into account the peculiar characteristics of the problems of duo-pianos, so that it becomes a particularly effective show-piece as well as good music.

The delightful and refreshing Haydn C Major Symphony, called the 'Military' because of the martial character of some passages in it, charmed the audience under Mr. Lange's direction. His reading was ideally classical, clear-cut and structurally sound.

Stock Conducts Busoni Concerto

Egon Petri, distinguished Dutch pianist, as soloist with the symphony in its sixth program of the Thursday-Friday series on Nov. 16, gave the colossal Busoni Concerto its first local performance. He played the work with a firm grasp of its intellectual as well as musical and technical implications. The male chorus from the Apollo Club augmented the orchestra in the final movement. Dr. Frederick Stock's conducting further enhanced the program by keeping the lengthy opus on a lofty plane.

Overture to 'The Flying Dutchman' Wagner
Concerto for Piano, Op. 39.....Busoni

Busoni's formidable composition is in five movements, which he wished to be played without pause. It treats the piano not as a solo instrument, but as an integral part of the orchestra—an additional tone color. Mr. Petri's insight into the character and complexities of the score and his performance of it were notable. Wave after wave of colorful sound billowed from the stage with the piano at times a part of them and at other times riding them. The pianist was always master of the situation. An intermission was taken after the third movement; then for the final movement the chorus joined the orchestra on the stage. A torrent of applause greeted the close of the kaleidoscopic concerto.

Woman's Symphony Plays New Works

The Woman's Symphony gave its second program of the season at Orchestra Hall on Nov. 21 with Lois Bichl, principal 'cellist, as soloist. Isler Solomon conducted.

Gaspar Cassado's arrangement of a sonata by Schubert written for the extinct arpeggione first received Miss Bichl's attention. This was its first Chicago performance and it was very well done. Irwin Fischer's 'Lament' for 'cello and orchestra, dedicated to the soloist of the evening, next received the plaudits of the audience. Throughout both works Miss Bichl displayed a comprehensive technique.

A suite of dance tunes based on English folk dances called 'Cotillon', by



Vitya Vronsky and Victor Babin

Arthur Benjamin, was given its first American performance and proved to be most interesting. The orchestra demonstrated its technical prowess in the Chausson B Flat Symphony. The overture to 'La Princesse Jaune' of Saint-Saëns and Strauss's 'Tales from the Vienna Woods' completed the program. Throughout the evening the orchestra showed a marked improvement in its playing, due no doubt in part to the excellent work of its talented young conductor, Mr. Solomon.

Zino Francescatti, French violinist, made his debut with the Chicago Symphony on Nov. 28, playing the Mozart Concerto under the baton of Dr. Frederick Stock.

Overture to 'The Bartered Bride'.....Smetana
'The Swan of Tuonela'.....Sibelius
Symphony in B Flat.....Chausson
Concerto for Violin, No. 3 in G (Köchel 216).....Mozart
Dances from 'Prince Igor'.....Borodin

Mr. Francescatti brought comprehensive technique to bear on the Mozart in a manner to delight both classicist and romanticist. His great musicianship and charming manner, added to impeccable intonation, earned him numerous curtain calls. The orchestra provided an excellent background throughout the concerto. The Overture to 'The Bartered Bride' gave the program a bright opening. An exquisite reading of the Chausson B Flat Symphony preceded the Mozart and Borodin's dances from 'Prince Igor' brought the afternoon pleasantly to an end. The orchestra under Dr. Stock was in fine voice for this, the third program in the Tuesday afternoon series.

Following his debut Tuesday afternoon Mr. Francescatti remained to appear as soloist in Paganini's concerto in D on Nov. 30, with the orchestra, again under Dr. Stock.

Overture on the Theme of a Spanish March Balakireff
Symphony No. 3 in B Minor.....Glière
Concerto for Violin No. 1 in D, Op. 6 Paganini

The all-encompassing technique of the young Frenchman was a joy. His clever fingers and the bow brought the Paganini work into glowing, glittering being. The orchestra again gave him most adequate support under the guiding baton of Dr. Stock. The towering Glière symphony, 'Ilia Mourometz', which preceded the concerto, lived and breathed for the patrons in an inspiring manner. Its lyrical, programmatic qualities were expertly exploited. The

overture on the Theme of a Spanish March by Balakireff opened the program in the grand manner. Dr. Stock conducted with the insight for which he is famous.

The second Tuesday afternoon concert by the Chicago Symphony on Nov. 14, offered its concertmaster, John Weicher, and principal 'cellist, Edmund Kurtz, in the Brahms Concerto for violin and 'cello. Frederick Stock conducted.

Symphony No. 4 in D Minor.....Schumann
Suite from 'The Maypole Lovers'.....Cole
Concerto in A Minor, Op. 102.....Brahms
Polka and Fugue, from 'Schwanda' Weinberger

In the Brahms Concerto, while the soloists' performance was perhaps not an inspired one, it was technically rewarding.

The Schumann D Minor Symphony found the orchestra in excellent voice. In the suite from 'The Maypole Lovers,' a romantic opera by Rosseter Cole, the music proved delightful and it was well played. Though much of its continuity is lost by being separated from the accompanying action. The program closed in lighter vein with Weinberger's Polka and Fugue.

The orchestra under Dr. Stock opened its twenty-first season of Wednesday afternoon young people's concerts on Nov. 15. Eighty public school honor students in music were special guests of Dr. Stock and sat on the stage with the musicians. The audience included children from six years of age up to teen-age. Dr. Stock began this series twenty-one years ago and has continued educating youngsters in this way ever since. E. H. A.

CHICAGO OPERA OPENS CAMPAIGN FOR FUNDS

Leaders Urge Community Support at Dinner Launching Drive—Goal Is Set at Christmas

CHICAGO, Dec. 5.—A campaign to raise \$200,000 to support the Chicago City Opera Company was launched on Nov. 28 at a dinner given on the stage of the Civic Opera House. Jason F. Whitney, president and general manager of the company for the past three years, stated that there might be no more opera if the public does not help the campaign. The deficits have averaged \$24,000 a season during the last three years.

A plan for a foundation fund was outlined for the 250 subscribers who attended the dinner. The 1939 deficit will be the first consideration with possible deficits of succeeding seasons following in importance. A campaign to increase public interest in opera was mentioned. Joseph C. Nate, who will head the organization which will solicit for the fund, said that Christmas Day was the limit set by his workers. Subscribers of \$200 and more will be ranked as founder members of the opera company for two years. Each will have one vote in the selection of a board of governors, and will become a member of the Opera Club. The governors will be elected in January. They will select seven trustees from their membership who will appoint a president, vice-president, secretary and treasurer. The trustees will also have the discretionary power to appoint a successor to the late Paul Longone, artistic director of the company, and select promotion and production committees.

Paul White's Compositions Performed

Recent performances of works by Paul White, of the Eastman School of Music, include: 'Sinfonietta' played by the NBC Strings under Dr. Frank Black on Nov. 12; 'Voyage of the Mayflower', by the Philadelphia Orchestra and chorus under Leopold Stokowski, on Nov. 15, and the world premiere of

'Lake Spray' by the Rochester Philharmonic under José Iturbi on Nov. 22.

CHICAGO WELCOMES BALLET AND RECITALS

Page and Stone, Devi Dja and Littlefield Dancers Seen—Helen Terry Heard

CHICAGO, Dec. 5.—Ruth Page and Bentley Stone made their only appearance of the season at the Civic Theater on Nov. 14 in a varied program which included nine new dances among the thirteen presented. Ruth Gordon was at the piano.

Helen Terry thoroughly exploited the coloratura soprano literature in her debut at Kimball Hall on the same evening, when she displayed a voice of fine native quality and technical facility. Her suave appearance and stage presence further enhanced the excellent impression made by the gifted soprano. She was competently accompanied by Rosalie Saalfeld and Fortunato Covone, flutist.

Devi Dja and the Bali and Java dancers presented an exotic program of dances native to their far-eastern homeland at the Civic Theater on Nov. 19.

At the same hour the Littlefield Ballet danced at the Auditorium for followers of the Northwestern University 'History and Enjoyment of Music' series. Headed by Catherine Littlefield the dancers achieved some very telling effects.

Chamber Music Played

The Arts Club housed the second program of the current series of concerts by the Russian Trio the morning of Nov. 21 and the same evening Vivian Louise Martin, organist, and Mildred Catenhusen, 'cellist, gave the last concert of the season by winners of the young artists' contests sponsored by the Society of American Musicians at Kimball Hall.

Dr. Maurice A. Bernstein, prominent patron of the arts, whose vocation is surgery, and avocation, music, surprised the guests at a tea in honor of Dr. Frank Laird Waller given by Mrs. Carson Elwood by singing a group of songs to Dr. Waller's accompaniment. Dr. Bernstein's voice is a warm and resonant baritone, which he uses with excellent musicianship.

Hans Rosenwald, prominent musicologist, began a series of lectures on music appreciation for the Chicago Woman's Aid recently. His first subject was, 'The Meaning of Music in Our Daily Lives.' Titles of interest to music lovers are to follow at the regular meetings of the club.

CLUB WOMAN'S AUXILIARY TO AID CHICAGO OPERA

Group Organized to Promote Permanent Opera, Improved Productions and Longer Seasons

CHICAGO, Dec. 5.—Permanent grand opera, improved performances and lengthened seasons are the three aims of the Club Woman's Auxiliary of the Chicago City Opera Company. This newly organized group is composed of club women from the greater Chicago area which includes all of Illinois as well as surrounding towns in Wisconsin, Indiana and Michigan.

The officers are: Mrs. Harry L. Canmann, president; Mrs. Burnett D. Warner, first vice president; Mrs. Frank Whitmore, second vice president; Mrs. Walter Tallant, recording secretary; Mrs. Douglas Malloch, corresponding secretary; Mrs. E. R. Wuertemberg, financial secretary, and Mrs. Alma K. Anderson, treasurer.

The Steering Committee includes such prominent club women as: Mrs. Charles S. Clark, Mrs. Hermsdorf, Mrs. Nixon, Mrs. Hattstaedt, Mrs. Mulberry, Mrs. James Moore, Mrs. Hartough, Mrs. Frank Campbell, Mrs. Segal, Mrs. Wamsley and Mrs. Sponsel.



Max Kettel

A GARDEN CONCERT IN SWITZERLAND

The Ernst Family of Sieme Are Seen Playing Instruments from Their Collection on the Lawn of Their Estate

The Ernst family, originally of Winterthur near Zurich, and now living at Sieme, near Geneva, has long been known as one of the most musical families of Switzerland and as the possessor of a remarkable collection of musical instruments. Among the musicians in the family are the grandmother, Sophie Ernst; her sons, Friedrich and Joa-

chim; Alice, the wife of Joachim, and Joachim Ernst, Jr. The collection includes a contra-bass lute, an Ethiopian bow harp, carved from the tusk of an elephant and covered with snakeskin; hunting horns, a viola d'amore, several serpents, a schofar, a spinet, a sixteenth century organ and other instruments of many varieties.

Music Schools Guild Holds Conference

Community Music School in American Life Is Theme—Many Noted Musicians and Educators Participate

'The Community Music School in American Life' was the theme of a conference held by the National Guild of Community Music Schools at the Manhattan School of Music on Nov. 21. The following speakers addressed an enthusiastic audience in the recently completed Hubbard Auditorium of the Manhattan School of Music: Olin Downes, music critic of *The New York Times*; W. Carson Ryan, Editor of 'Progressive Education'; Hendrik Willem van Loon, author and lecturer; Hugh Ross, director of the Schola Cantorum, and of the chorus and vocal department of the Manhattan School of Music; Avis Bliven Charbonnel, director of the Community Music School, Providence, R. I.; Hugo Kortschak, head of string department, Yale University, and director of string department, Manhattan School of Music; and James W. Bleeker, director of theory department, Music School Settlement of New York.

Mrs. Schenck Opens Conference

Mrs. Janet D. Schenck, chairman of the guild, and director of the Manhattan School of Music, in opening the conference, stated that of the fourteen member schools, twelve had sent delegates from ten different cities.

Dr. Ryan's address was concerned with the importance that music and the other arts have for American education, and he inveighed against pruners of schools' budget who consider music as "an extra" and excise it from the curriculum.

Mr. Downes, the second speaker, said that as he considered the fine work done by

the Community Music Schools, he considered it not only a privilege but a duty as an American citizen to accept the invitation of the guild to speak. He conceded that the average European may have a more superficial knowledge of music than is possessed by the average American, but he found music completely failing to enrich or redeem the lives of Europeans as it does Americans. While he saw music enriching America, he found the musical and artistic culture of Europe making little headway against the present debacle.

Mr. Ross in his address argued strongly for universal choral training in all schools and criticized the intensive preoccupation of most music students with the piano to the exclusion of vocal and other instrumental training. He pointed out that in ignoring great choral literature the serious student of music is neglecting the most important field of music that existed before the time of Bach.

Other contributors to the conference sessions included Mme. Charbonnel, who described the gradual shift in music teaching trends from students devoting themselves to long years of practice to today's hordes of adult beginners clamoring for quick results.

Development of String Playing Traced

Mr. Kortschak traced the development of string playing from its original function as a substitute for the human voice.

Mr. Bleeker devoted his address to a discussion of modern trends and developments in music theory teaching in a typical community music school.

Those attending the final general session were entertained by the serious and witty remarks of Mr. Van Loon on the subject 'Music and Common Sense'. Humorously remarking that he liked music so well that he gave up playing the violin, Mr. Van Loon stated that one must know music to play it, and that one must have the music spirit as well as the technique.

Following Mr. Van Loon's address, many of the out-of-town delegates visited other of the New York community music schools affiliated with the National Guild, in order to witness class and private teaching demonstrations.

MUSIC LIBRARIANS MEET IN ROCHESTER

Annual Convention Is Held at Eastman School of Music—New Projects Discussed

ROCHESTER, Dec. 5.—The annual meeting of the Music Library Association took place at the Eastman School of Music on Nov. 17 and 18.

The association was formed in 1931 to promote the establishment and growth of music libraries, and to further co-operative effort among them, and it has contributed substantially to advancing the technical and administrative organization of music collections. Its membership covers the entire country and includes not only those actively engaged in library work but also musicians and laymen who are seriously interested in the work of the organization.

The officers are: president, George S. Dickinson, Vassar College; vice-president, Richard S. Angell, Columbia University; secretary-treasurer, Gladys E. Chamberlain, New York Public Library; members of the executive board: Barbara Duncan, Sibley Musical Library, University of Rochester; Margaret M. Mott, Grosvenor Library, Buffalo, N. Y. Miss Duncan was in charge of the arrangements for the meetings.

Hanson Makes Address of Welcome

The first session took place on the evening of Nov. 17. Dr. Howard Hanson, director of the Eastman School of Music, gave an address of welcome, paying tribute to music librarians in general and particularly to Barbara Duncan, who has made the Sibley Library an outstanding collection. A business meeting followed and the discussion of new projects completed the evening's program.

On Saturday morning reports from various committees were read and discussed. The Cataloguing Code Committee under the chairmanship of Eva J. O'Meara, Yale School of Music, has completed a handbook and code for cataloguing music, which will be published by the American Library Association within a few months. Since the cataloguing of music involves so many problems distinct from the cataloguing of books, and since no detailed practical work on the subject has been available, the value of this code cannot be overestimated.

The Committee on the Cataloguing and Filing of Phonograph Records, Philip L. Miller, New York Public Library, chairman, offered a report which will soon be issued by the association. With the growth of phonograph record collections in libraries, schools and colleges throughout the country and their increasing use in connection with history of music courses, this report will fill a real need.

Film of Manuscripts Shown

Dr. Otto Albrecht of the University of Pennsylvania is the chairman of the Committee on Micro-film. As a result of a project initiated by the Music Library Association, the Oberlander Trust has prepared a catalogue of European musical manuscripts owned in the United States as preparation for the establishment of a micro-film archive of such manuscripts and for the copying of manuscripts and other rare material in European music libraries. The latter portion of this program is of necessity curtailed by present conditions, but something has already been

accomplished and the filming of music manuscripts in this country is being actively carried on. Dr. Albrecht was able to show a small film of 800 feet taken at the Library of Congress which showed twenty-two compositions by eighteen composers of various periods from Bach and Boyce to Debussy and the twentieth century.

The committee on the indexing of periodicals of which Dr. Harold Spivacke, chief of the music division of the Library of Congress is chairman, had made a thorough study of the problems and needs in the cataloguing of musical periodicals. Dr. Spivacke's report, read by Dr. Dickinson, outlined the work done by the committee and described the WPA project for indexing musical periodicals, which is now going on at the Newberry Library in Chicago.

C. S. Smith Reports on Employment

Dr. Carleton Sprague Smith, chief of the music division of the reference department of the New York Public Library, reported for the Committee on Employment Information. This committee maintains a file of candidates for positions in music library work, and Dr. Smith urged that libraries needing help in caring for their music collections to communicate with him. Where the collection is not large enough to require a full-time person, it is advisable to employ a trained music librarian who gives part of her time to general work, rather than to use a general librarian without musical training to do the specialized work in music.

Margaret Mott of the Grosvenor Library in Buffalo, chairman of the Publications Committee, reported on the plans for the publication in the near future of a work sponsored by the Music Library Association. This is to be a musical directory of early New York, listing musicians, music publishers, musical organizations, dancers, etc.

At the end of the morning session a graduate student of the Eastman School, Mr. Halliday of Brigham Young University, Provo, Utah, demonstrated his interesting micro-film apparatus, showing also the use of infra-red or ultra-violet photography to read through censored passages or to bring out faded manuscripts. He also showed beautiful examples of colored slides made from old musical manuscripts.

The Eastman School of Music entertained at a delightful luncheon at the Rochester Club on Saturday noon, after which a tour of the Sibley Library brought the convention to a close.

Rubinstein Anniversary Celebrated at Beethoven Club

The hundredth anniversary of the concert debut of Anton Rubinstein was celebrated on Nov. 21 at a reception held under the joint auspices of Steinway and Sons and Random House, at the Beethoven Association. Josef Lhevinne, who knew Rubinstein, played three of his piano compositions. Catherine Drinker Bowen, author of 'Free Artist', the life of Anton Rubinstein, spoke of 'Rediscovering Rubinstein as Man and as Artist' and described some of her work in getting material for the book. Theodore E. Steinway, whose father, William Steinway, managed Rubinstein's American tour in 1872, described his memories of the tour. Walter Damrosch, who met Rubinstein when he visited Leopold Damrosch, the conductor's father, presided.